

THE MONTANA STUDY



Building Arts Participation Handbook for Rural America

by Louise K. Stevens, President, ArtsMarket Inc.



DeWitt Wallace-Reader's Digest Fund
Lila Wallace-Reader's Digest Fund

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Revised January 2002

By Louise K. Stevens
President and Executive Consultant
ArtsMarket Inc.




MONTANA **ARTS** COUNCIL

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BUILDING ARTS PARTICIPATION HANDBOOK
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MONTANA ARTS COUNCIL

BUILDING ARTS PARTICIPATION HANDBOOK

PART I: INTRODUCTION

What does it take to grow an audience? What attracts people to the arts? How can any organization, of any size, build a stronger presence in its community, and win more support?

First, you've got to know your audience and your prospective audience – what they are like, what they value, how they perceive what you do. Then, you've got to build your capacity – and organizational will – to respond.

Part of the equation is research. Part is good old-fashioned community relations and community development. Part is marketing, and part is organizational commitment. Part is using available resources and technology to the max, to extend visibility and build commitment. And part is never forgetting the basics of community citizenship – being neighborly, inviting folks and saying thank you.

Some of the most successful arts organizations in America have built their audiences through the basics of listening, responding and valuing. It is a cycle applicable to every size organization, rural or urban, in the mountains of Montana, the Mississippi Delta, downtown LA or the neighborhoods of Boston. These are organizations that have successfully overturned the myth that has plagued the arts for decades – that the arts are

arrogant. (All sorts of other myths go along with that: the arts are elitist; arts groups are clubby, they're not inclusive; the arts are hard work.) How have they moved their communities beyond these myths?

- ❖ They've listened to their current and prospective audience and responded in scores of meaningful ways.
- ❖ Along the way, they've become relevant to peoples' lives.
- ❖ They've become great corporate citizens.
- ❖ In the process, they've partnered with and championed for others, showing a real sense of community spirit.
- ❖ They are fun and favorites, offering a consistently great experience.
- ❖ What they do is considered valuable and a great value.
- ❖ Audiences want to return and tell their friends.
- ❖ And the cycle continues...

Over the past decade a great deal has been written about building audiences. Among the most extensive research is the Rand Corporation's report, "A New Framework for Building Participation in the Arts."¹ commissioned by the Wallace-

¹ Kevin F. McCarthy and Kimberly Jinnett, Rand Corporation, 2001.

Reader's Digest Fund. They found there are three overarching ways to build audiences, and there are two basic types of potential audiences.

WAYS TO BUILD AUDIENCES

- ❖ **Broaden**: increase the numbers of visitors, participants, or attendees who are similar to your current audience. Grow the overall participation base.
- ❖ **Deepen**: turn single-ticket buyers into repeat attendees, one-time museumgoers into members, attendees into donors, donors into true stewards.
- ❖ **Diversify**: change the face of your audience, reaching new demographics, reaching out to new audiences who will bring their friends and neighbors to join the existing audience.

TYPES OF AUDIENCES

- ❖ **The Inclined**. These are current and potential attendees. Some give credit to youth arts education; others reference Maslow's Hierarchy of Needs; others link a personal inclination in arts participation to great past experiences; still others point to how the social experience surrounding arts participation meets individual needs. Any way you approach it, there is a slice of the public in every community that is inclined to attend, participate, and become involved.

- ❖ **The Disinclined**. No arts exposure, no shared family value for the arts, not enough great arts experiences and no sense of social fulfillment from them. There is a share of the public in every community that is very unlikely to become involved or to respond.

Rand's research, as well as much consumer research, shows that most new audiences are going to come from the ranks of the inclined. But organizations that strive to serve their entire community – be they rural or urban, small town or large city – are likely to listen and reach out to both the inclined and disinclined.

Reaching a new audience, deepening the connection of existing audiences, changing the face of the audience, all take concerted effort and years of work. Audiences don't change, grow or deepen overnight. But success does come. And success brings viable, measurable returns on investment: increased earned income, increased contributions, increased support base.

These are the measures by which your organization can evaluate success. Shape approaches that can translate into tangibles: more earned income, followed by increased contributed income, more attenders and supporters. Particularly for small community and rural organizations, increased earned income and contributions from individual donors are the essential goal of audience development. These outcomes signal long-term organizational viability and increased community presence

These are the outcomes by which to judge your new audience plans. What will be the result of your actions? How will these contribute to the long-term success of your organization?

USING THIS WORKBOOK: TOOLS FOR AUDIENCE DEVELOPMENT

As one of 13 recipients of major funding given to state arts agencies by the Wallace-Reader's Digest Fund, the Montana Arts Council has initiated a three-year grant program designed to assist Montana arts organizations to broaden, deepen and diversify audiences. The Building Arts Participation/Arts are Central to Our Communities program will provide multi-year assistance to enable organizations to plan and implement initiatives that result in broadened, deepened or more diverse audiences. The process will stimulate new partnerships among Montana arts organizations and other community organizations and destinations that are likely to share in making arts and culture more relevant and meaningful to people's lives. As organizations stimulate participation through community celebrations, faith-based programs, downtown development ventures or family events, they have the opportunity to win and keep new participants, build their loyalty and develop stronger support.

Montana's arts organizations are particularly ready and willing to take on the challenges of audience development. With the smallest number of foundations that contribute to the arts of any state, and only one Fortune 500 corporation,

Montana doesn't offer its arts organizations the opportunities for building a base of support found in virtually any other state. Here, there is a clearly visible line from admission fee to organizational solvency, from community interest to community viability. Despite these odds, the overwhelming majority of Montana arts organizations are healthy and ready for new opportunities.

This workbook is a guide to taking on those opportunities and challenges. It begins with the key findings from a 1,000 household public opinion survey of Montana residents, and reveals the most important factors in winning greater arts participation among both the inclined and disinclined. It also offers approaches to responding through internal assessment and audience development planning. Guidelines for the Building Arts Participation program follow. During the next year, we will add additional chapters with case studies from throughout the state and advice on evaluating success in audience development and on maintaining newfound capacity in audience development.

PART II. MONTANANS AND THE ARTS: WHAT MATTERS AND WHAT MOTIVATES

A survey of 1000 randomly selected households from across the state was conducted² to learn current and potential participation habits, perceptions, potential participation motivators and opinions concerning Montana arts organizations. Residents of every Montana county responded to the survey. The sample size was great enough to allow for a 95 percent confidence rating with a +/-3 percent margin of error, making the results highly reliable as a foundation for planning. This sample size was designed so that Montanans can get an accurate read not only of household attitudes statewide, but in their own community and region.

The survey took approximately seven minutes to complete. Questions were selected to mirror others asked in several national studies, including the Rand Study, which is used by the Wallace-Reader's Digest Fund as a basis for its State Arts Partnerships (START) funding program.

In order to keep the survey a reasonable length, questions for which there is a sizable body of national research already in existence were not included. Chief among these were admission price questions, the issue of distance to arts destinations, and questions concerning types or disciplines of arts people find of primary interest. Price has consistently been found to be a secondary barrier to participation, with little impact on participation at events that are otherwise desired by the participant. Similarly, research in Montana and elsewhere has shown that

people will drive significant distances for arts or arts participation when the event or destination is of value to them. Finally, a significant body of national research has consistently shown interest and participation habits by discipline and type of arts destination. A list of suggested research reports and sources is included for reference.

The Montana survey differs from most other such surveys, including most national polls and recent similar ventures in states such as California, in that it addresses values that impact participation, not just on participation habits, and asks how the arts are valued compared to other essential components of community life. This knowledge is intended to help arts organizations evaluate how to shape plans and partnerships that strengthens the way the public values their work. It also gives context so the arts can measure their meaning and importance compared to other nonprofit, civic, and leisure-time offerings.

The resulting findings of this survey give Montana arts organizations guidance in advocacy, in building community coalitions and partnerships, in planning for audience development and communications strategies, and in evaluating current programming and community development work.

² Survey conducted by ArtsMarket Inc., Bozeman, Montana, September 2001.

FINDINGS: WHAT MATTERS TO MONTANANS

- ❖ Nearly two-thirds of residents statewide identify themselves as arts and cultural participants, suggesting a higher level of participation and self-identification as arts/cultural participants than the national norm.
- ❖ **In the past 12 months**, more Montanans have participated in arts and cultural activities than sports, volunteer work, civic activities or school activities.
- ❖ The only leisure activities that Montanans participate in more widely than the arts are outdoor recreation and church.
- ❖ The number of Montanans that participated in arts or cultural activities in the last 12 months that also plan to attend some sort of arts or cultural activity or event in the next 12 months, came in second only to the number of Montanans who plan to participate in outdoor recreation, and ahead of the number who plan to participate in church or sports activities.
- ❖ Only 14 percent of Montanans say they don't plan to ever participate in arts or cultural activities, while nearly three-quarters plan to definitely participate in arts and culture during the next year.
- ❖ Among Montanans who already are arts participants, 89 percent plan to definitely keep participating in the year ahead.
- ❖ Of the non-participants (who could be termed the "disinclined" prospects for arts participation), over one-third plan to become arts participants in the year ahead.
- ❖ Arts and cultural attendees are activists, enthusiasts and doers. Compared to non-attendees, more than twice as many of them are involved in civic activities,

and nearly twice as many of them do volunteer work. Arts attendees significantly outnumber non-attendees when it comes to outdoor recreation, sports, school and church activities as well.

- ❖ Montanans value arts and cultural activities *most* to have fun, followed by the chance to share an event as a family experience, and then for the social opportunity to see friends and neighbors.
- ❖ After fun and social interactivity with family and friends, what is the next most important aspect sought from the arts? Quality programs or offerings.

WHAT MOTIVATES PARTICIPATION

- ❖ Three-quarters of Montanans are influenced to attend arts and cultural events when there is the chance to hear or see something special.
- ❖ The next highest motivator to attend is personal interest in the material itself, followed by the chance to accompany a family member or friend. Families in this context may be multi-generational, traditional or non-traditional.
- ❖ Family-oriented programming is tied with quality/reputation of the performance or artists as the next highest motivator.
- ❖ Least important as motivators for participation? The desire to express yourself artistically (i.e., taking classes) and publicity. Of note, civic pride and community responsibility outpace publicity as motivators for participation.
- ❖ Montanans think the arts and cultural offerings in their area of the state are doing great when it comes to quality, entertainment value, benefit to the community and family orientation.

BARRIERS TO PARTICIPATION

- ❖ Forty-five percent of Montanans rank the arts and cultural offerings in their geographic area of the state as only fair to poor when it comes to relevance to their own lives.
- ❖ A question exists as to how engaging are the state's arts and cultural offerings.
- ❖ There is a perception – likely not impacting participation – as to the effectiveness of nonprofit arts and cultural organization management.

MONTANA: DIFFERENT FROM THE NATION

This survey showed some key differences in what Montanans feel motivates their participation, compared to possible motivators noted by the Rand Study commissioned by the Wallace-Reader's Digest Funds.

The Rand Study queried arts organization leaders around the country as to what they thought most motivated participation. Top ranked nationally was personal interest in the material itself, followed by the opportunity for social interaction and interest in learning more about the arts. Community responsibility and civic pride were the bottom two ranked motivators out of the Rand study's list of nine options.

The Montana survey found, in contrast, that over 60 percent of Montanans are motivated to attend out of civic pride, and nearly as many are motivated to participate because the event or organization is of benefit to their community. Eighty percent of Montanans are motivated to participate because they

value the chance to accompany family members or friends, whereas accompanying a friend or family member was ranked as a motivator by only about 50 percent of the cultural organizations Rand surveyed. Of note, the opportunity for social interaction was ranked by Montanans as less important than civic pride, while the Rand study respondents thought social interaction was the second most important motivator to overall participation. Rand's top motivator is "personal interest in the material itself." For Montanans, the top motivator is the chance to hear or see something special. And, the vast majority of Montanans rank the opportunity for education and enrichment (deeper education than simply "learning more about the arts") as an important motivator, while Rand ranks it as fifth out of nine of its possible motivators.

What does this mean? Montana arts and cultural organizations have key advantages in audience development, compared to arts organizations elsewhere, in that...

- ❖ Montanans are similar to residents of most smaller and rural communities, in clearly valuing the sense of special event that arts offer;
- ❖ They are family oriented, and arts participation is an important way to spend family time together;
- ❖ The educational opportunities of arts participation are highly valued by Montanans;
- ❖ Social pride and civic responsibility are alive and well;
- ❖ For Montanans, the community matters as a motivator to arts participation.

MONTANANS' LOCATION-SPECIFIC DIFFERENCES: CITIES VERSUS RURAL³

- ❖ Family-oriented arts events are less of an attendance motivator for residents of urban areas than for those in rural Montana.
- ❖ Quality artistic product, strong entertainment value and relevance are of greater importance to residents in urban areas than to people in rural areas.
- ❖ Overall, there is less participation in civic and school events in urban Montana than in rural areas: Urban residents don't show the consistent level of interest in all civic/school activities, as do rural residents.
- ❖ People living in Montana's cities perceive the arts to be more informative and engaging – and of greater benefit to their community – than do rural residents.
- ❖ Overall, residents of Montana cities value arts and cultural opportunities, along with recreation opportunities and environmental preservation efforts, significantly more than rural Montanans.
- ❖ City residents also believe the arts contribute to economic development, recreation, church, environmental preservation and civic activities more significantly than do residents of rural areas.

³ Seven cities over 10,000 residents were classified as urban for this portion of the research. These areas are Billings (89,847), Missoula (57,053), Great Falls (56,690), Butte (34,606), Bozeman (27,509), Helena (25,780) and Kalispell (14,223). Source: Census 2000

REGIONAL DIFFERENCES: COMPARING COMMUNITIES

The following are the most statistically important differences in attitudes, habits and perceptions from city to city, throughout Montana.

Billings

- ❖ Respondents showed overall less interest in church and volunteer work compared to the rest of the state.
- ❖ Accompanying a friend or family member to an arts event or expressing oneself artistically is less of a motivator to attend the arts than it is in the rest of the state.

Missoula

- ❖ Residents show less interest in learning more about the arts than residents in the rest of the state.
- ❖ There is less value placed on community responsibility as a motivator to support or participate in the arts.
- ❖ Civic pride is not as much a motivator to participate or value the arts than elsewhere in Montana.
- ❖ Residents believe the arts contribute to community events more than residents elsewhere.

Great Falls

- ❖ Residents show lower levels of participation in civic activities and outdoor recreation than elsewhere in the state.
- ❖ Compared to residents elsewhere, they perceive arts and cultural offerings to be more highly informative.
- ❖ Business associations are valued more than in most Montana cities.

Bozeman

- ❖ Residents are more inclined to participate in civic, outdoor and arts and cultural activities, although less inclined to participate in church events, than elsewhere in Montana.
- ❖ The arts have to be “fun” for Bozeman residents to show up. Seeing friends and neighbors is not as strong of a draw to arts and cultural events as having fun.
- ❖ In regards to Gallatin County as a whole, education and enrichment are important influences to attending arts and cultural events.

Butte

- ❖ Butte residents participate in school events less than other Montanans, although they feel they are more inclined to do so in the future.
- ❖ Seeing friends and neighbors, special events and sharing an event as a family are more important for Butte residents as motivators to attend arts and cultural events than for others statewide.
- ❖ Economic development and business associations and church are more important for Butte residents than for Montanans as a whole.
- ❖ Silver Bow County residents – compared to City of Butte residents – show lower interest in volunteerism, but value the arts more.

Helena

- ❖ Helena residents participate in sports and outdoor recreation more than others in the state.
- ❖ Quality of the artistic work, combined with opportunities to have fun, are more important motivators for Helena residents as compared to the rest of the state.

- ❖ Knowledge of the subject material is more influential on attendance to arts and cultural events for Helena residents.
- ❖ The arts are seen as an excellent benefit to the community and as making a significant contribution to available recreation opportunities.

Kalispell

- ❖ Seeing friends and neighbors is more attractive for Flathead County residents than the average Montanan.
- ❖ It is more important for Kalispell audiences that arts events are family oriented.

RESPONDING TO THE FINDINGS

These findings easily lead to two types of organizational response:

- ❖ Audience Development Actions
- ❖ Community Building Actions

Audience Development actions include steps organizations take to enhance the overall arts-attending experience, and build more relevance with audiences. Good communications and inviting messages are part of this. There are many other opportunities, often overlooked, often old-fashioned in their appeal – and impact. Here are just a few:

Increased opportunities for the community to see behind the scenes. Backstage tours build understanding, offer a depth of educational opportunities, create relevance, and the chance for great social and family experiences. The same goes for behind-the-scenes tours at museums. Many people say they first begin to understand museums or

galleries when they see what goes on behind the exhibits, watching everything from framing to restoration.

Increased social opportunities. Make it fun. When Highways, the performance art company in L.A., needed to reconnect to an audience, it started potluck suppers (!) before events. If it works for a cutting edge company in LA, chances are it will still charm and build social connections in rural communities filled with champion potluck cooks. And it doesn't have to be dinner. Appetizers and cookies can make something social, too.

Go someplace new. "Take it to them" is a tested and true way of building relevance, fun, and new social links. In a rural state such as Montana, there's something magic about those Saturday basketball games that take families from town to town, always building their shared social experience around the game, the trip. Is there a chance to reach that potential audience on those Saturdays? To use those school venues to get the word out and sell tickets? What about teaming up with church or school youth groups, where for every ticket they sell, they receive a share, and then get a chance to meet the performers?

Create lasting partnerships. What makes something relevant to people's lives? To be relevant, something has to have personal meaning and personal connections, and neighborhood or community meaning and connections. Sometimes the best way to create those connections is to team with other community nonprofits, and work together more than once to do something special for all involved. Is there anything wrong about using an exhibit opening as the party social setting for both the gallery and

the youth hockey league?

Increased volunteer opportunities, especially if those opportunities are meaningful and have an impact on the community. Volunteer ranks also swell and organizations become relevant when volunteers get life long learning opportunities in response. The chance to learn and spend meaningful time with friends and family is a big payback for volunteers. So too is the sense of doing something meaningful for the community and fostering community pride.

Increased age range in volunteer opportunities. Museums that experimented with teen docent programs when the idea first emerged a couple of decades ago found teen tour guides loved the experience, and viewed the organizations that they worked for as suddenly relevant to their lives. Their families soon started finding the organizations more relevant as well. Sure, it takes on-going work to build a cadre of enthusiastic teen workers, but the idea still works. The same goes for seeking out seniors. As with teens, the trick in winning them and building their enthusiasm for the organization requires building an esprit de corps, and giving out clear assignments - often short term in duration - so workers feel a sense of accomplishment.

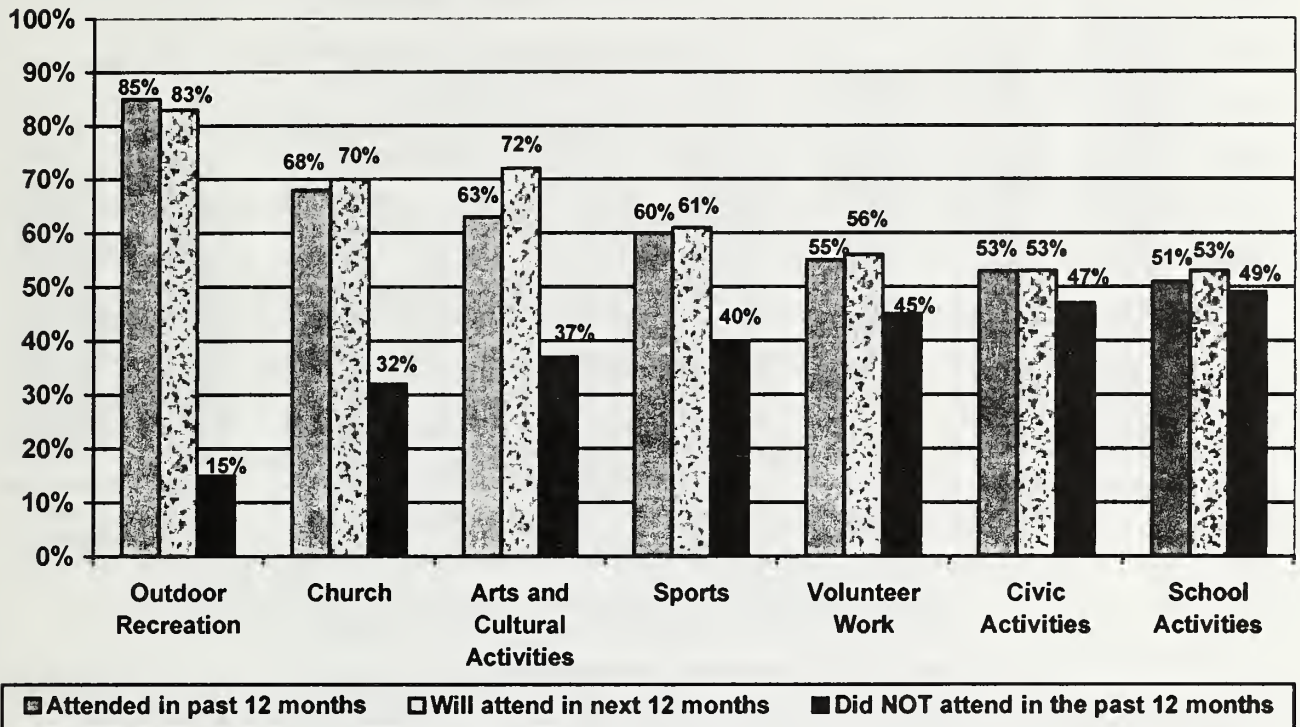
Community building actions include all these ideas and more. There's an old myth that says arts and cultural organizations don't get involved in helping other nonprofit and community ventures. Community building actions enable the arts to lend a helping hand and forge lasting friendships with those working on historic preservation, downtown development, economic development, strengthening recreational opportunities, doing the work of the faith-based

community, and strengthening education. The key: keep at it. One-time actions quickly fade, but long-standing commitments transform the way the organization is seen in the community.

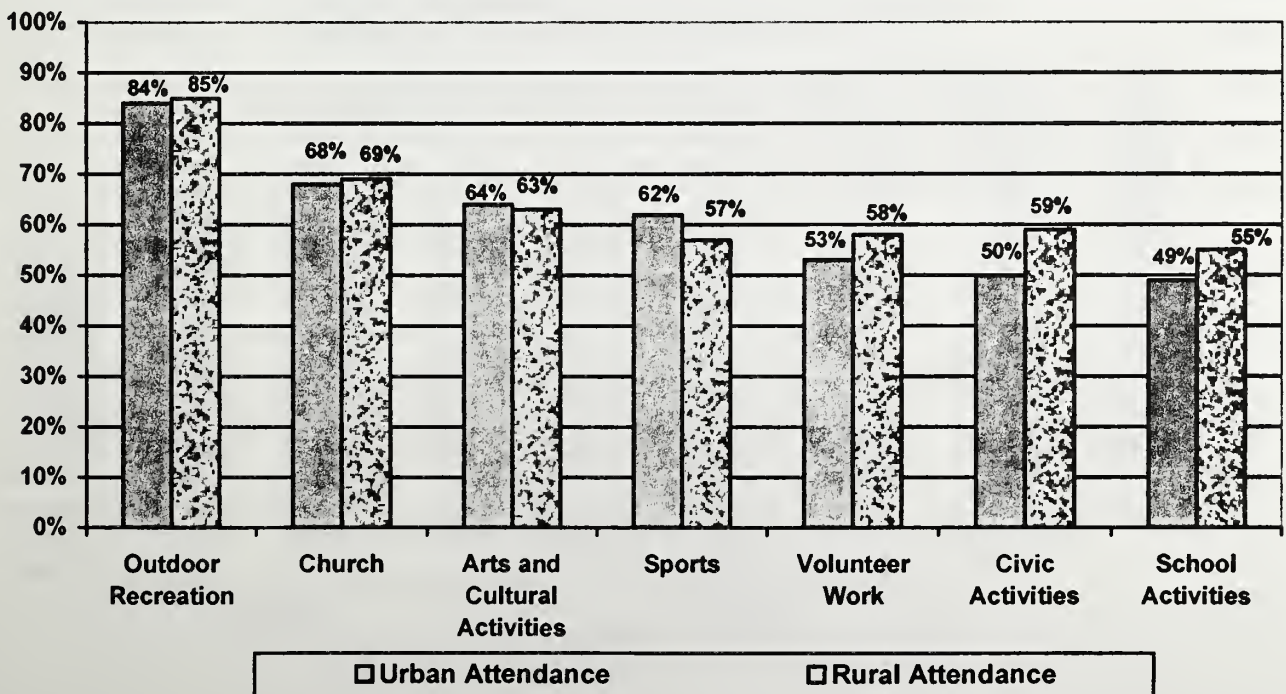
Community Building Actions also transform the way arts organizations' management and operations are seen in the community. Montanans are unsure when it comes to ranking the quality of nonprofit cultural organization management, possibly because of the sense that nonprofit arts groups are seen more as asking for money than helping out in joint community causes. There are lots of ways to counter this, from being visible leaders in spearheading civic projects to opening doors so others can use the arts' space, to simply making sure that arts destinations and events are truly seen as good for the community, for civic pride and economic development.

PART III: PUBLIC OPINION POLL FINDINGS

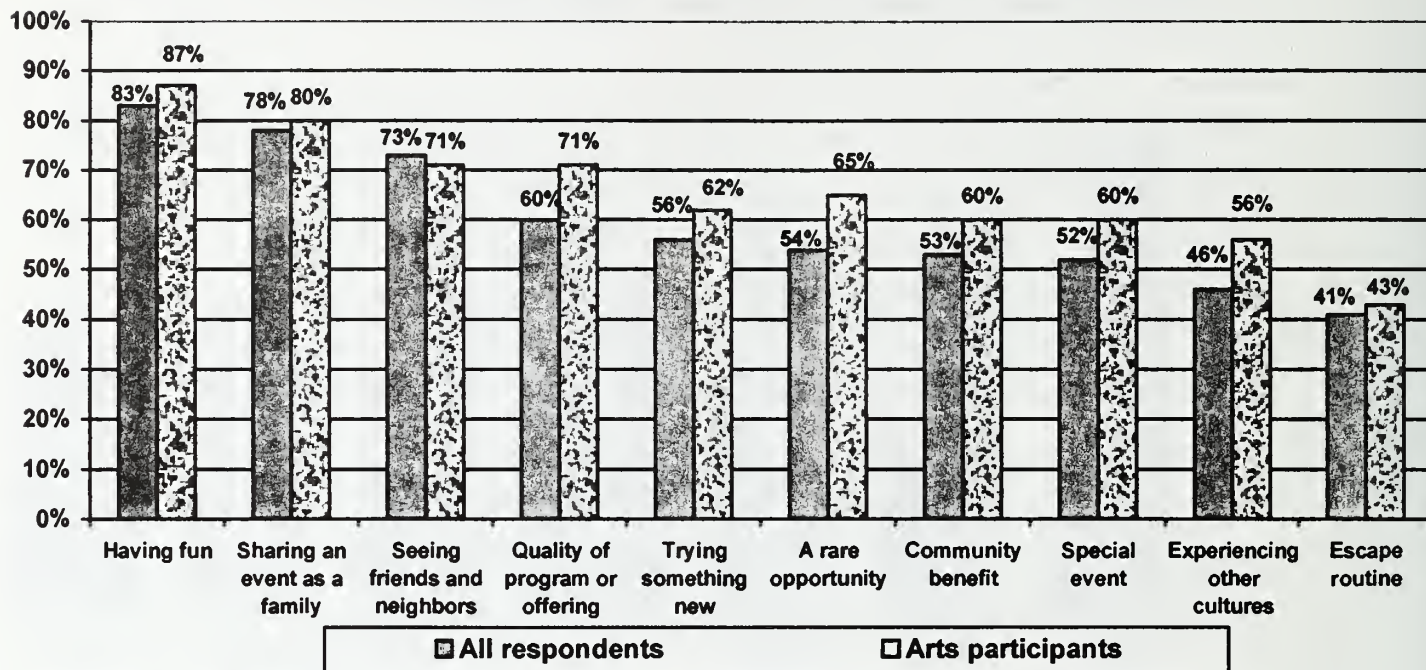
1. ATTENDANCE AND LEISURE TIME USE



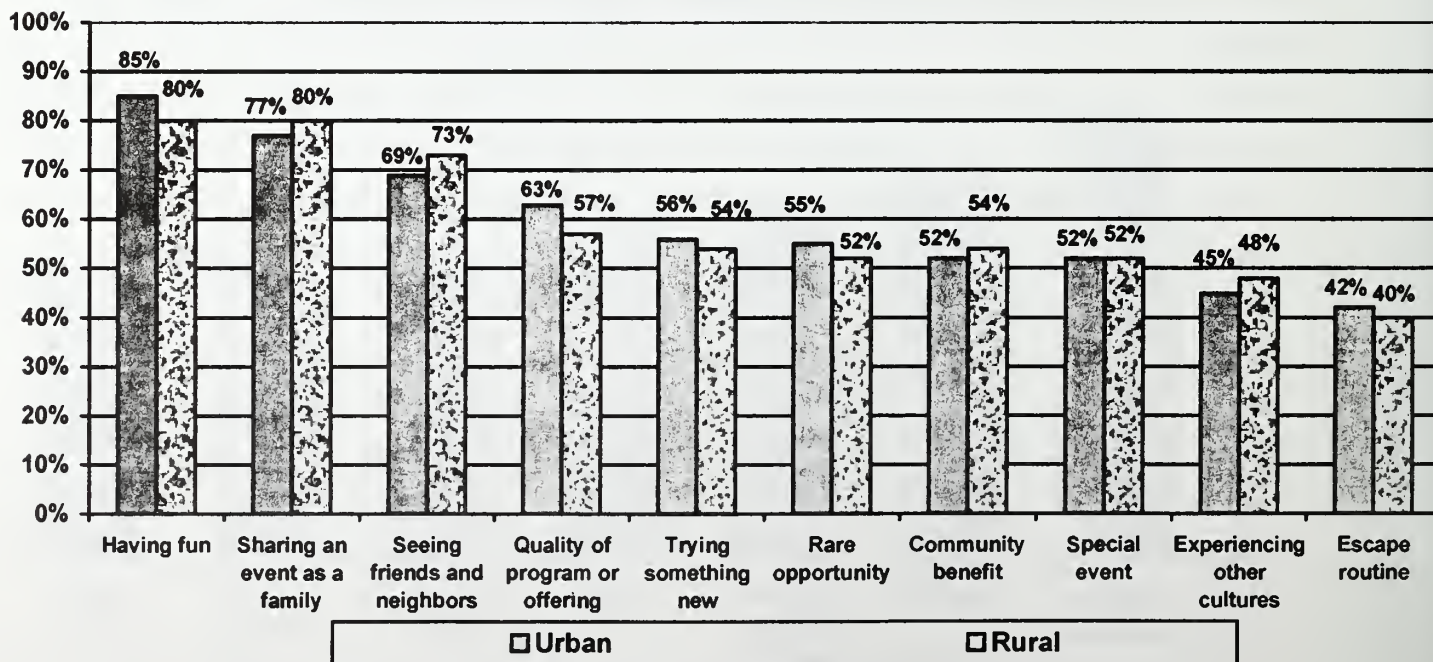
2. ATTENDANCE AND LEISURE TIME USE: RURAL & URBAN



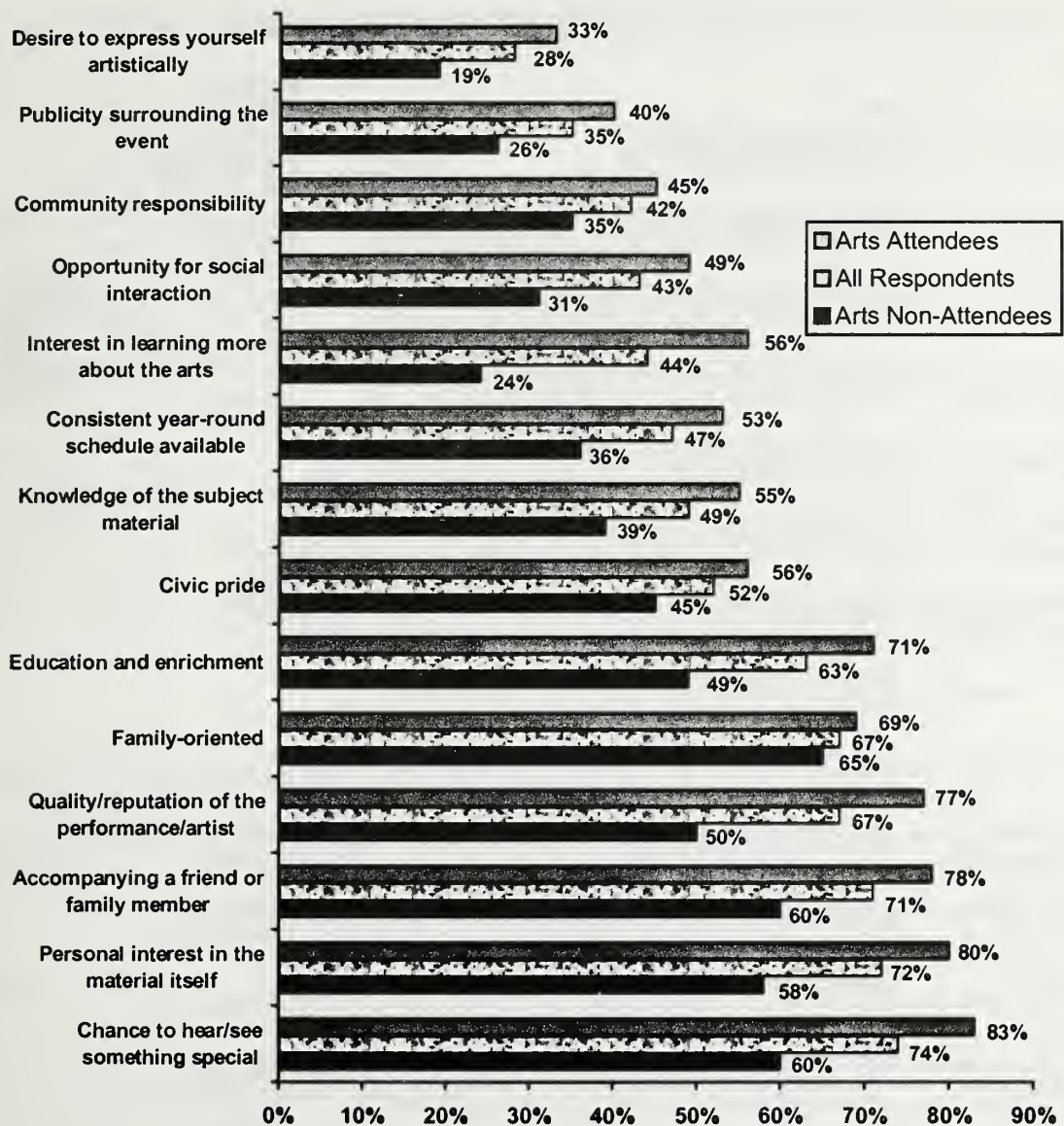
3. WHAT MATTERS ABOUT ARTS EXPERIENCES



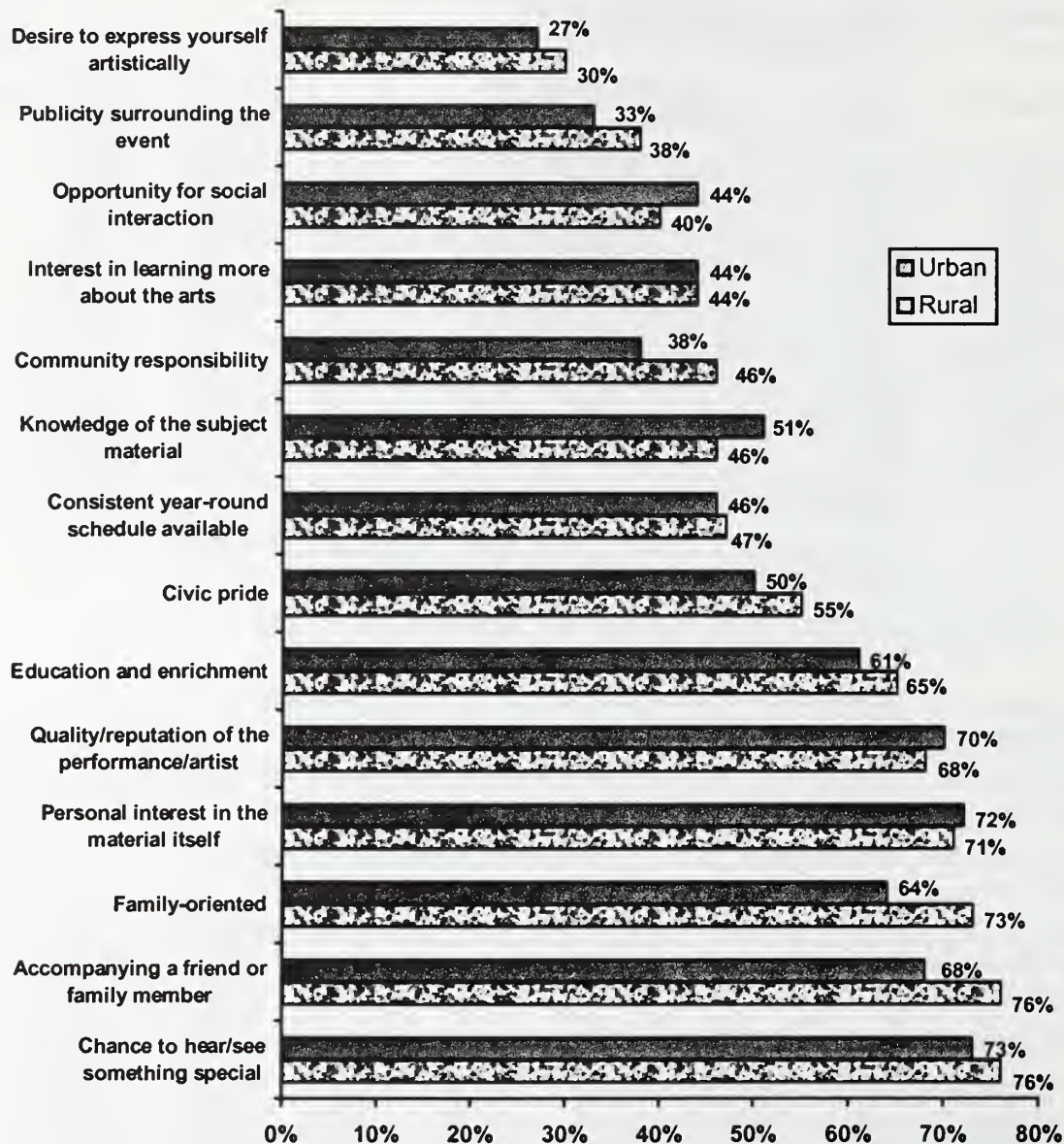
4. WHAT MATTERS ABOUT ARTS EXPERIENCES: RURAL AND URBAN



5. WHAT MOTIVATES ARTS ATTENDANCE



6. WHAT MOTIVATES ARTS ATTENDANCE: URBAN AND RURAL

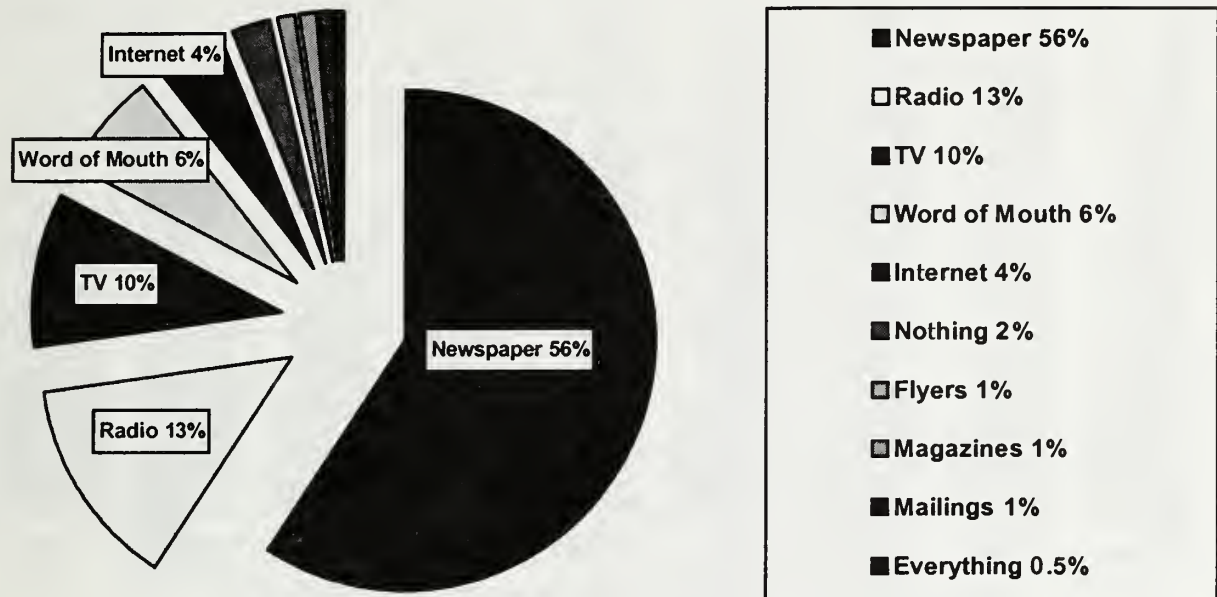


THREE MOST STATISTICALLY SIGNIFICANT DIFFERENCES BETWEEN URBAN AND RURAL RESPONDENTS

RURAL RESPONDENTS ARE MORE...

1. FAMILY ORIENTED
2. MOTIVATED BY COMMUNITY RESPONSIBILITY
3. INSTILLED WITH CIVIC PRIDE

7. GETTING INFORMATION ON THE ARTS IN MONTANA

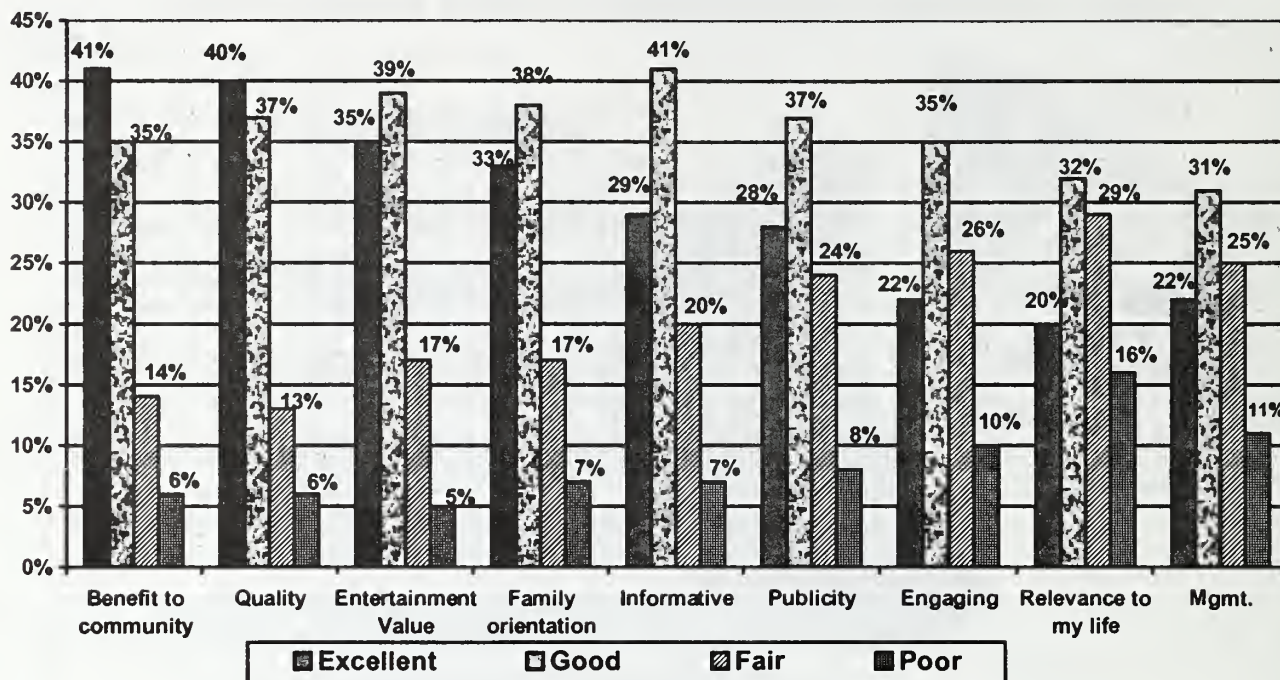


8. GETTING INFORMATION ON THE ARTS IN MONTANA

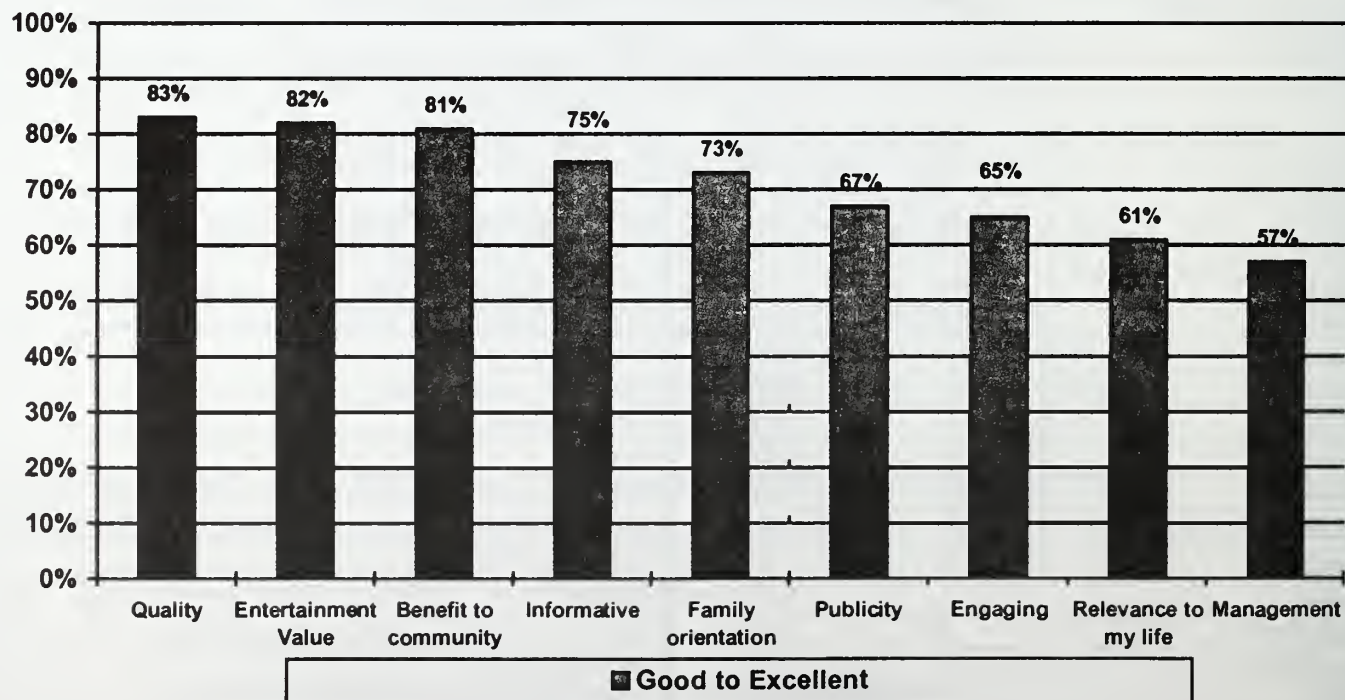
(FULL LIST OF OPEN-ENDED RESPONSES)

Information Source	Frequency	Percent	Information Source	Frequency	Percent
Newspaper	768	56.26%	Media	2	0.15%
Radio	179	13.11%	Adult education	1	0.07%
TV	130	9.52%	Alberta Bear Theater	1	0.07%
Word of mouth	84	6.15%	Art bulletins	1	0.07%
Internet	60	4.40%	Art guilds	1	0.07%
Nothing	33	2.42%	Art magazines	1	0.07%
Flyers	14	1.03%	Arts center	1	0.07%
Magazines	14	1.03%	Arts Council Publication	1	0.07%
Mailings	12	0.88%	Belgrade (Signs)	1	0.07%
Everything	6	0.44%	Box Office	1	0.07%
Family	6	0.44%	Brochures	1	0.07%
Art Center	5	0.37%	Bulletin board	1	0.07%
Posters	5	0.37%	Church	1	0.07%
Billboards	3	0.22%	College	1	0.07%
Chamber of Commerce	3	0.22%	Encyclopedia	1	0.07%
Friends	3	0.22%	Extension office	1	0.07%
Library	3	0.22%	Internet	1	0.07%
Local Media	3	0.22%	Notices	1	0.07%
Phone book	3	0.22%	Participation	1	0.07%
School	3	0.22%	Theater	1	0.07%
Advertising	2	0.15%	Written information	1	0.07%
Books	2	0.15%	Total	1365	100%

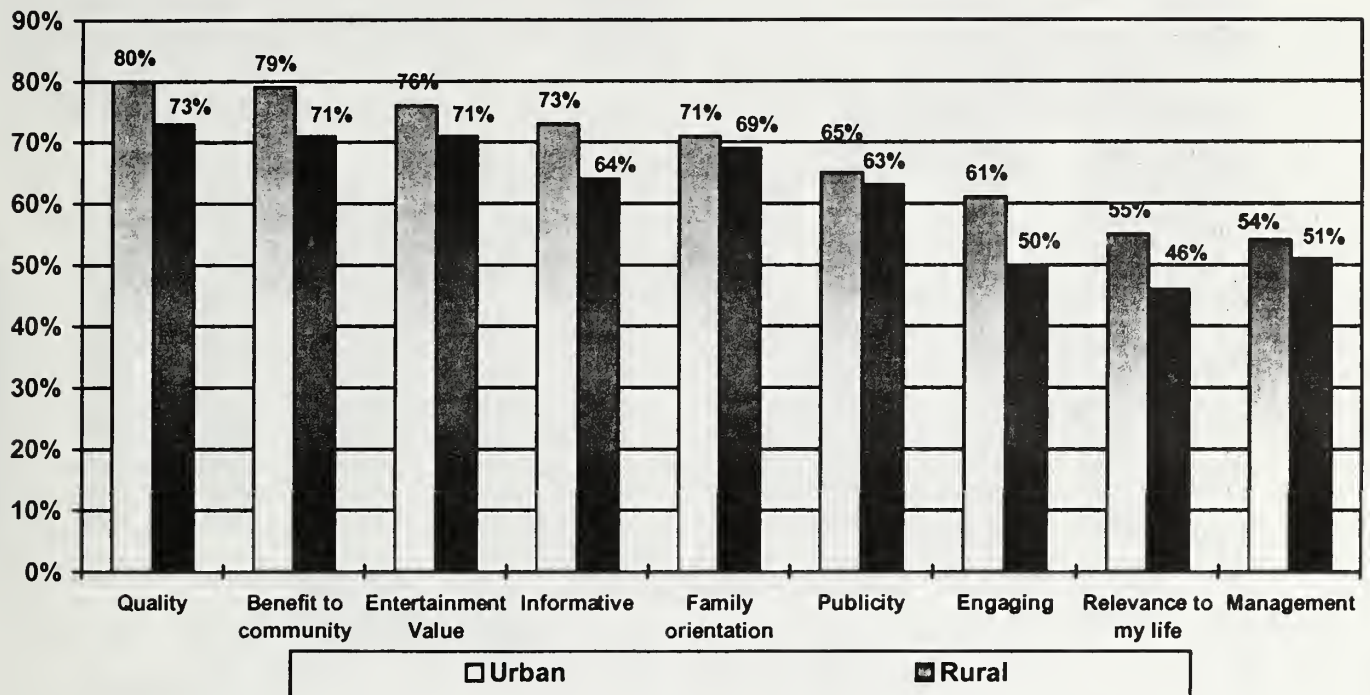
9. PERCEPTIONS OF THE ARTS IN MONTANA



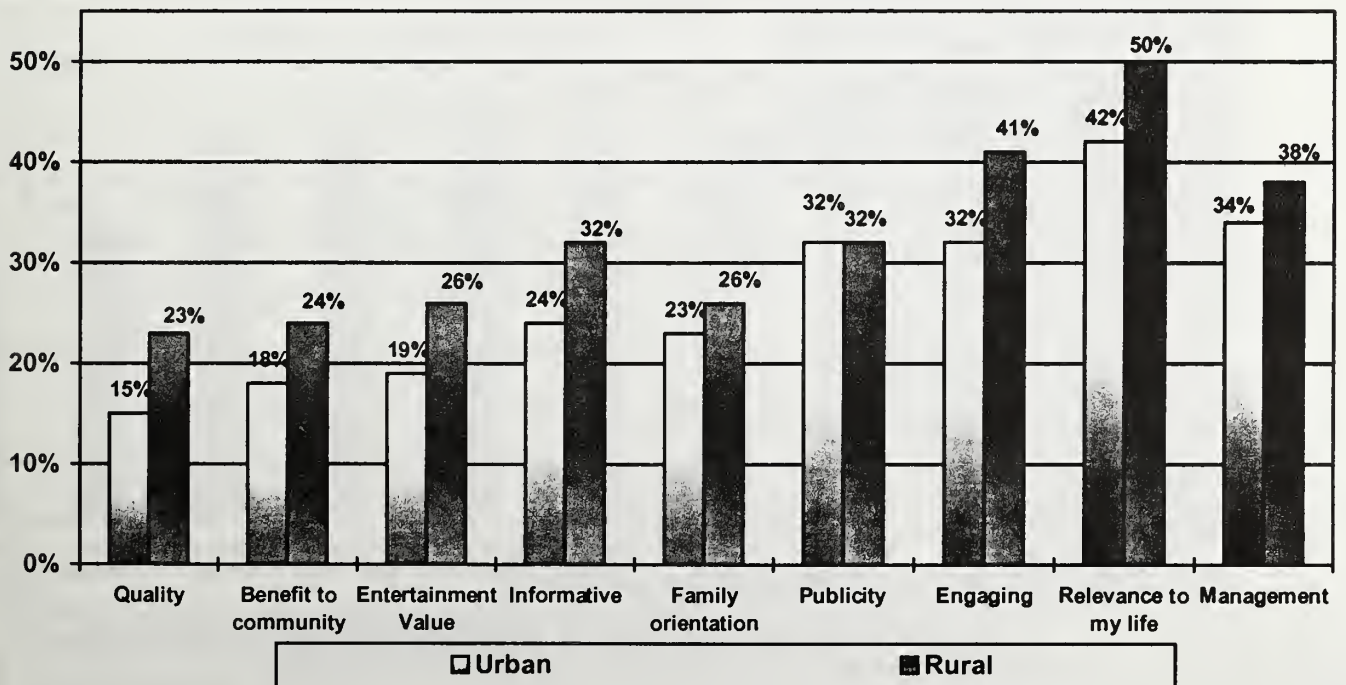
10. PERCEPTIONS OF THE ARTS IN MONTANA BY ARTS ATTENDEES



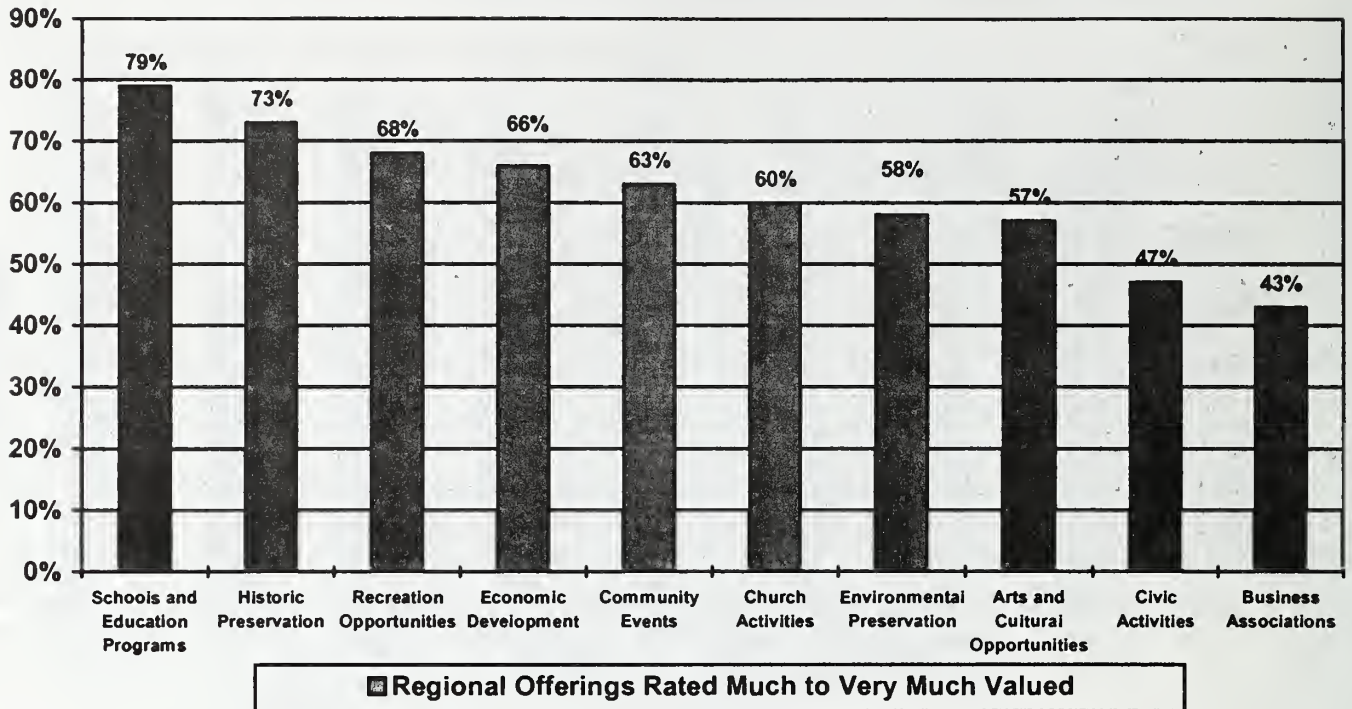
11. PERCEPTIONS OF THE ARTS IN MONTANA: URBAN AND RURAL (RATINGS OF GOOD TO EXCELLENT)



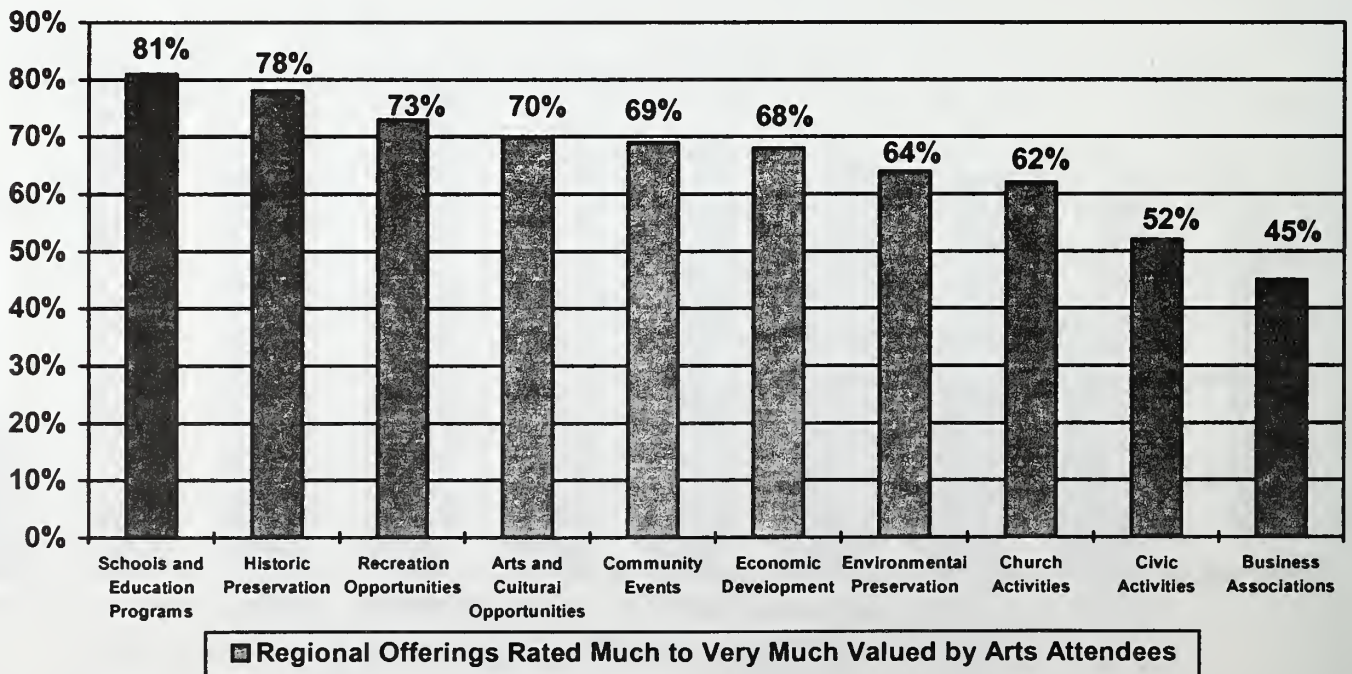
12. PERCEPTIONS OF THE ARTS IN MONTANA: URBAN AND RURAL (RATINGS OF POOR TO FAIR)



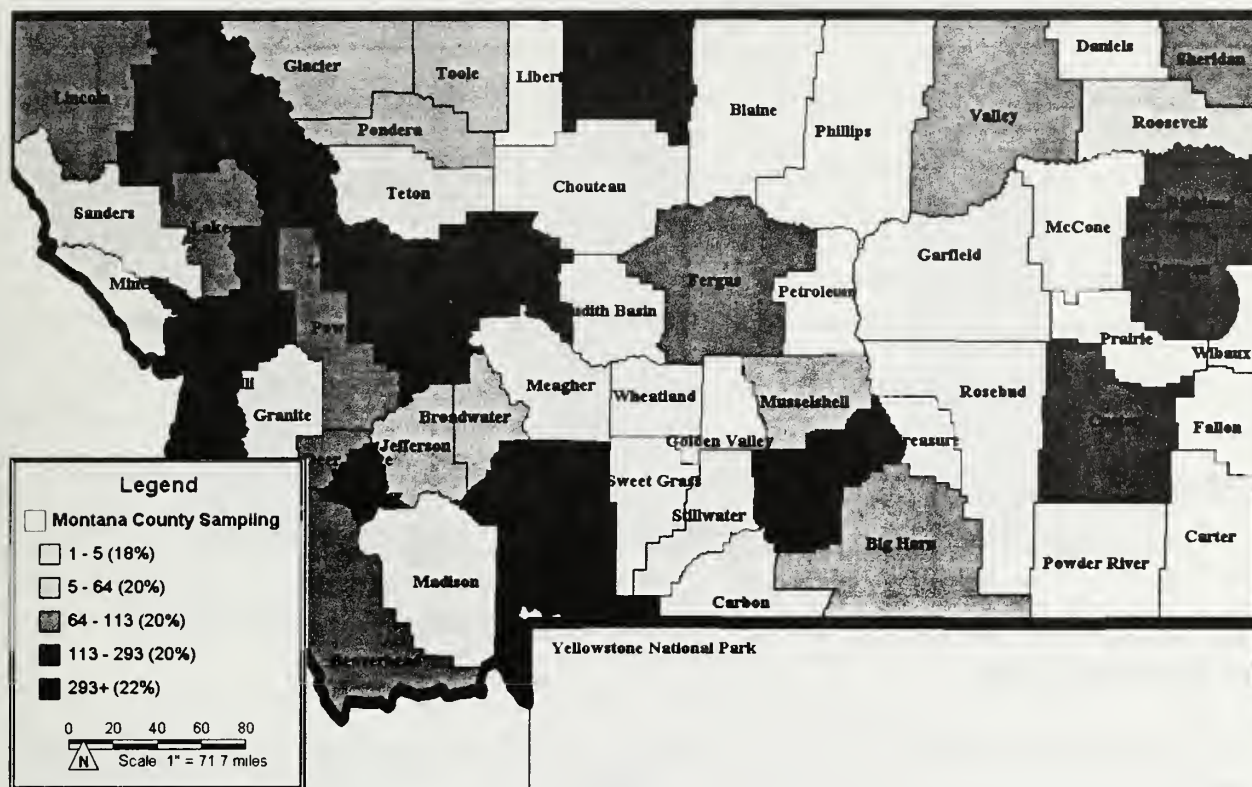
13. WHAT MATTERS TO YOUR COMMUNITY



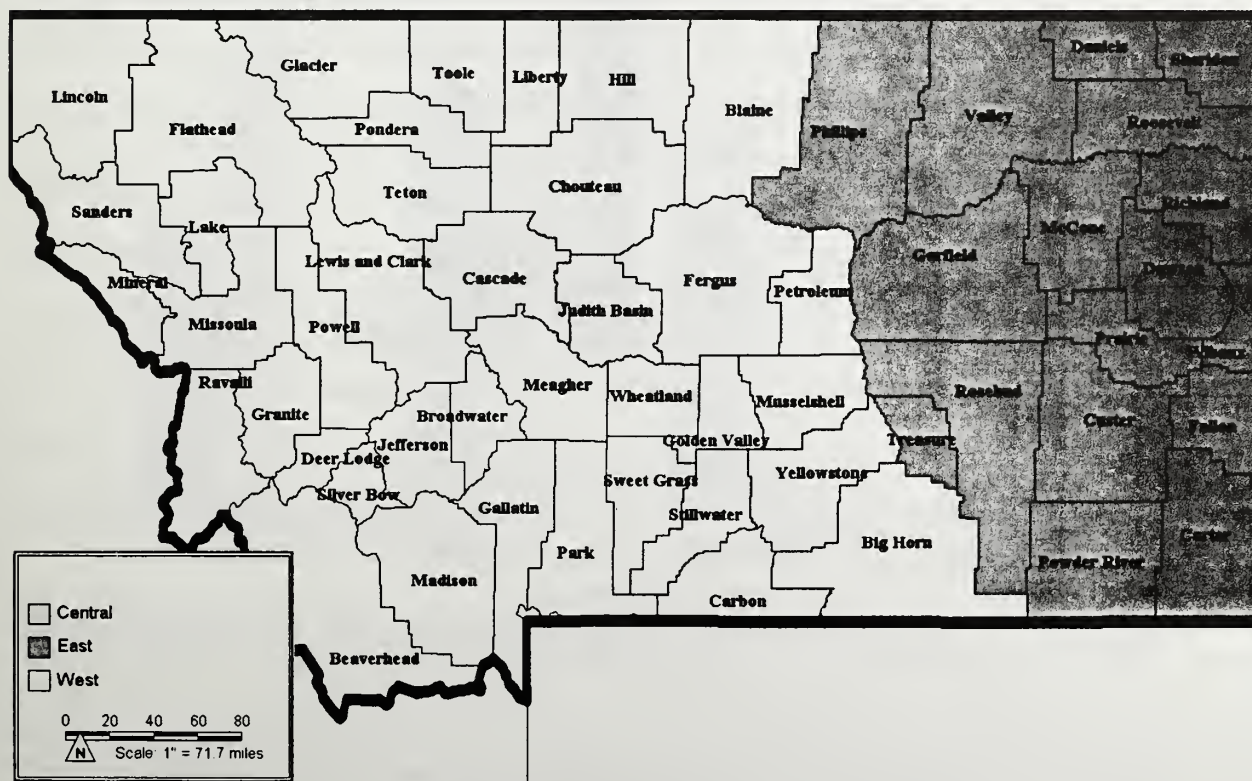
14. WHAT MATTERS TO YOUR COMMUNITY BY ARTS ATTENDEES



15. SURVEY SAMPLING AREAS: COUNTIES REPRESENTED



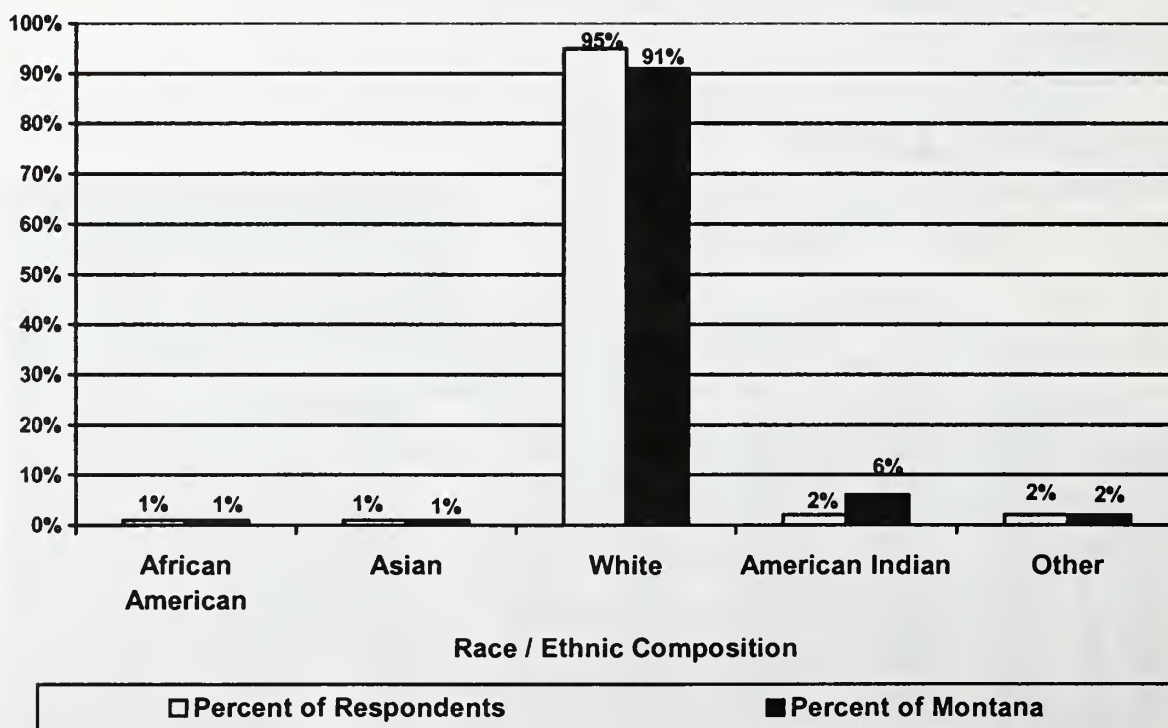
16. RESEARCH AREAS



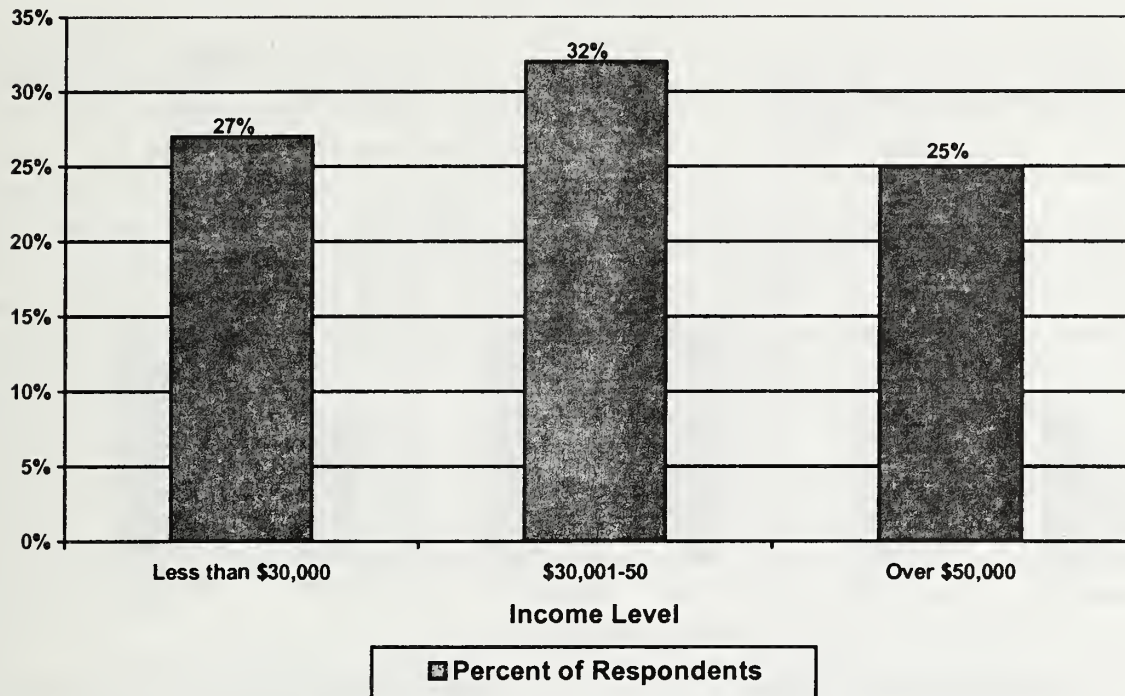
17. RESEARCH AREA SURVEY COMPLETIONS AND POPULATION COMPOSITION

	Region		
	West	Central	East
Survey Completions	59.4%	33.7%	6.9%
Current Population	56.6%	34.1%	9.4%
2004 Population Estimate	57.8%	33.5%	8.7%

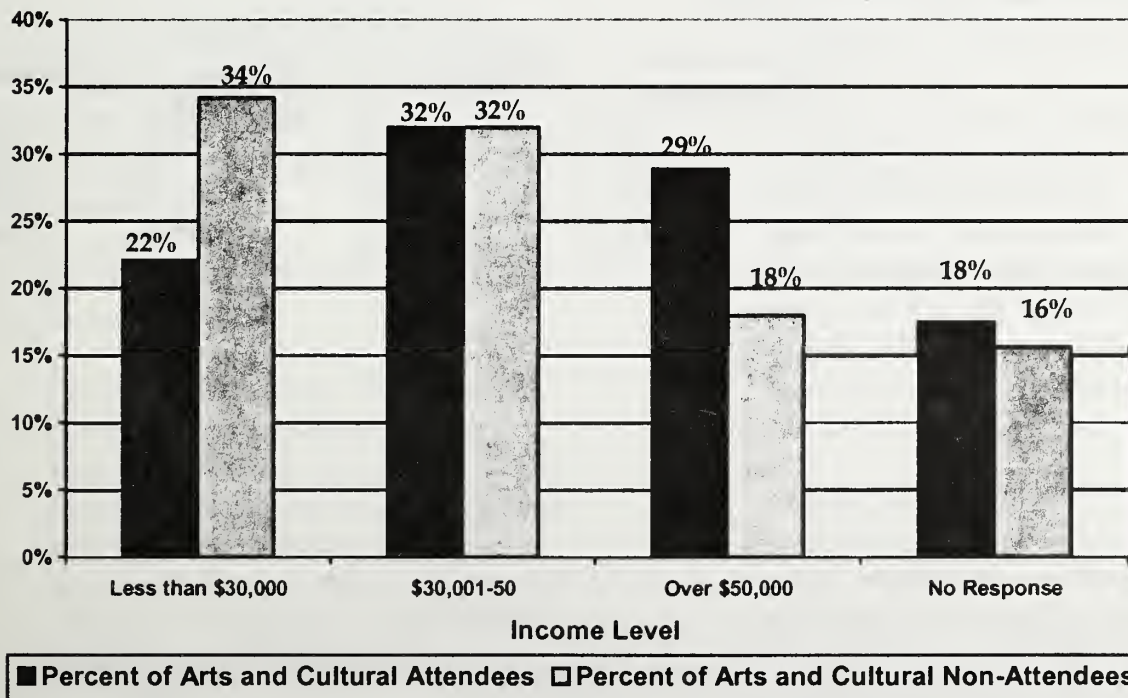
18. SURVEY SAMPLE AND MONTANA RACE/ETHNICITY COMPOSITION



19. SURVEY SAMPLE INCOME LEVELS⁴

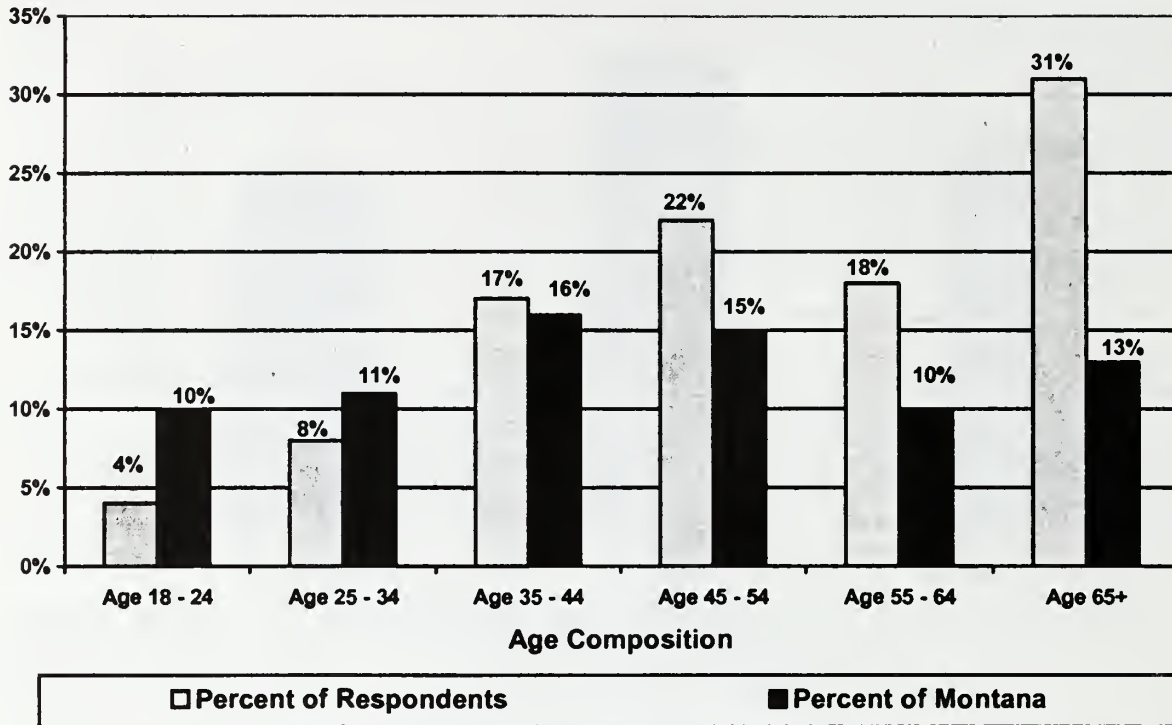


20. ARTS ATTENDEE AND NON-ATTENDEE HOUSEHOLD INCOME LEVELS



⁴ Median household income for the state of Montana is \$32,045 or 47th out of 51 states (Source: Census 2000).

21. AGE COMPOSITION



22. RESPONDENT GENDER

	Percent Of Respondents	Respondent Count	Percent Of Montana Population	Montana Count
Male	36%	<u>n</u> =361	49.8%	<u>N</u> =449,480
Female	64%*	<u>n</u> =639	50.2%	<u>N</u> =452,715
Total	100%	<u>n</u> =1,000	100%	<u>N</u> =902,195

*Typically, more females than males respond to surveys.

PART IV. TAKING ACTION

The first part of audience development is listening. This research is a “listening tool” for Montana – and by extension all rural* and small community – arts organizations. (It is also relevant for those in larger cities wishing to attract rural audiences.) The next step: diagnose capacity to respond. Then, take action. The Rand report says, “In setting out to increase public participation in their activities, arts institutions face a series of strategic and tactical choices. They must decide what their goals are and why. They must decide how to accomplish their goals.” Audience development is a focused, committed long-term effort. It is too important to leave to chance.

Good planning begins with the classic SWOT analysis - strengths, weaknesses, opportunities, and threats. Figuring out how to do a SWOT analysis for audience development can be tricky. But it can be rewarding and exciting. The process can bring artists, the board, volunteers, staff, and organizational friends all together in a process of listening, learning, and aligning the organization’s mission and goals for success in audience development.

A particularly effective process for organizations of all sizes works like this:

1. Get everyone thinking. Use a tool like the audience development capacity diagnostic, attached, as a preparation for group discussion. Ask everyone involved with planning, including “friends” of your organization – community leaders, volunteers, and donors – to each fill out the form. Bring them along to a group

diagnostic and planning session. This can be a retreat-type meeting, or something shorter.

2. Begin with a positive context. At the start of the meeting, ask each person to share his or her audience development vision for the organization. This prefaces the SWOT analysis with visionary, enthusiastic ideas.
3. Break out into small teams. Ask each team to discuss the team members’ diagnostic self-scoring. Report back on strengths and weaknesses. Pay close attention to strengths, and discuss just how much the weaknesses are issues.
4. Move on to discussion of the community, the audience, the potential audience, the opportunities for community development. Look at opportunities, threats, and issues. Do you know enough about your audience and potential audience? Do you know enough about what opportunities exist for partnership and a role in community development? What can be gleaned from the Montana Study results in this book? Your group may decide it is worthwhile to schedule some focus groups or community roundtables to learn more.
5. Discuss programming. If your group is large enough, use small breakout groups to list programming strengths and weaknesses, paying attention to relevance, educational opportunities, and other possible motivators from the Montana Study. List strengths, list challenges that need work. List possible opportunities.

* Rural is defined by the Montana Arts Council as communities of less than 50,000 population.

6. Discuss why you think people value your work/organization, and what makes them want to have a “deepened” relationship with your organization through membership or repeat attendance. What makes your work so valued that people attend, write checks, and come back?
7. Using all of this, discuss your mission and goals. You don’t need a formal strategic plan. Every organization has implicit or explicit goals. Does the mission and the goals align with the opportunities you envision? Are the audience development needs (weaknesses or threats) standing in the way of progress? Are programming and services supporting the vision for audience development?
8. Articulate audience development goals. Make them measurable, realistic, and attainable.
9. One last time, use small breakout groups. Ask each group to offer priority ideas to help the organization reach these audience development goals. These may be tactics, or have more to do with community development work that will take longer to complete but offer long term rewards.
10. Discuss how your organization needs to align itself with the goals and strategies or tactics you’ve articulated. What needs to be reinforced and strengthened? What needs further examination or possible realignment? What do you need to address with creative problem solving, to change or solve?

Take notes on all of this. By the time your organization has worked through these 10 steps, in one meeting or over half a dozen meetings, you’ll have the basis of a solid, exciting audience development plan!

THE AUDIENCE DEVELOPMENT CAPACITY SELF-DIAGNOSTIC

This tool was first developed for Montana arts organizations in 1998 through funding from the National Endowment for the Arts and the Montana Arts Council. Since then, modified through field testing, it has been used by hundreds of arts and cultural organizations in Montana and throughout the country as a quick, fun, and relatively painless way to assess audience development capacity.

The term “self-diagnostic” is intentional. Assessment, the term often used for internal review, is a loaded term with negative connotations. But we’re all experts at self-diagnosis! So encourage everyone in your organization to weigh-in with their views of capacity, strengths and weaknesses, opportunities, and needs. Then compare your scores. Laugh a little. Reflect on opportunities. Put the findings in context of your organization’s size, budget, history, location and community. Then think about the steps your organization can take to build more capacity.

PART 1. MISSION AND ORGANIZATIONAL PHILOSOPHY

1. Have you identified your “audiences” and constituents – your target market?
☐ Yes (1 point) ☐ No (2 points) _____
2. Reflect: Does your knowledge of them shape your organizational plans and organizational goals, and your audience development planning?
☐ Yes (1 point) ☐ No (2 points) _____
3. Is “audience” or the concept of developing and growing audiences within your mission, purpose, or core operating philosophy and statement?
☐ Yes (1 point) ☐ No (2 points) _____
4. Are audience development goals, or goals and tactics related to maintaining and growing an audience, a clear and logical part of your overall goals, linked to programming, finances, fundraising and community service?
☐ Yes (1 point) ☐ No (2 points) _____
5. Is audience development a standard part of discussion at each board meeting?
☐ Yes (1 point) ☐ No (2 points) _____
6. Is audience development a consistent function within your organization – i.e. as discussed and planned linked to programming product development goals, pricing, public relations, fundraising, finances, and your internal systems?
☐ Yes (1 point) ☐ No (2 points) _____

Total Score Part 1 _____

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- ☒ 5 - 6 points = Bravo! Your organization has a sound philosophical grounding in audience development.
- ☒ 7 - 8 points = You are getting there. Place emphasis on making your audience development philosophy and grounding even more comprehensive.
- ☒ 9 - 10 points = Make it a top priority to develop an organizational philosophy and grounding in audience development.

PART 2. AUDIENCE POTENTIAL, KNOWLEDGE AND PROJECTIONS

1. Does your organization know how many households within your market area you reach each year?
☐ Yes (1 point) ☐ No (2 points) _____
2. Have you compared this to your total market (number of households) to determine your potential for growth?
☐ Yes (1 point) ☐ No (2 points) _____
3. Has your organization calculated your "capacity" or audience potential, and do you track how close you are to reaching this goal each year?
☐ Yes (1 point) ☐ No (2 points) _____
4. Does your organization reach "targets" for your audience (broadened, deepened, diversified)?
☐ Yes (1 point) ☐ No (2 points) _____
5. Does your organization keep track of audience changes or trends from year to year as a basis for planning?
☐ Yes (1 point) ☐ No (2 points) _____
6. Does your organization do any sort of regular audience research to learn how to keep current attendees, gain new attendees, and/or deepen the relationship your audience has to your organization?
☐ Yes (1 point) ☐ No (2 points) _____
7. Does your organization assess, set goals or target an annual goal for visitors from outside your market (immediate community)?

In state visitors from beyond the local market...

☐ Yes (1 point) ☐ No (2 points) _____

Out of state visitors...

☐ Yes (1 point) ☐ No (2 points) _____

Total Score Part 2 _____

- ☒ 7 - 9 points = Bravo! Your organization has a sound and systematic approach to assessing audience potential.
- ☒ 10 - 12 points = You are getting there. Place emphasis on making your audience projections and goals more grounded in research and analysis.
- ☒ Over 12 points = Make it a top priority to do this work as a foundation for further audience development planning.

PART 3. FUNCTIONS AND SYSTEMS OF AUDIENCE DEVELOPMENT

1. Are all the functions of audience development viewed as a “team” task in which all those staff and/or volunteers involved in programming, public relations/publicity, education, box office, development, finance and executive/artistic leadership all work together? (Do you work together to set audience goals linked to programming and community service realities, develop and implement a unified approach to image, position, target audience, programming and education?)
☐ Yes (1 point) ☐ No (2 points) _____
2. In similar fashion, do your board committees work together to create and ensure a unified approach to setting and reaching audience development goals?
☐ Yes (1 point) ☐ No (2 points) _____
3. Do you have a marketing and community development “team” of staff, board and/or volunteers appropriate to the size of your organization, working toward your goals?
☐ Yes (1 point) ☐ No (2 points) _____
4. Does your organization have a stated philosophy or strategy for expending funds for the purpose of audience development?
☐ Yes (1 point) ☐ No (2 points) _____
5. Does your organization have fundamental systems for communications and marketing, most importantly an up-to-date (software) database system, on par with your organization’s size, to maintain one-to-one contact with attendees, as well as donors and prospects?
☐ Yes (1 point) ☐ No (2 points) _____
6. Do you have a user-friendly box office or point of purchase, where people can easily get tickets and information during normal business hours as well as evenings and weekends?
☐ Yes (1 point) ☐ No (2 points) _____
7. Do you have Web and online admissions/e-mail capacity for communications with your community, audience and constituents, on par with your organizational size?
☐ Yes (1 point) ☐ No (2 points) _____
8. Do you annually prospect for new (and lapsed) attendees, via direct marketing methods?
☐ Yes (1 point) ☐ No (2 points) _____
9. Do you swap mailing lists with other organizations in your community, for the purposes of building more community participation?
☐ Yes (1 point) ☐ No (2 points) _____
10. Do you periodically go beyond swapping lists, to either develop a new prospect list yourselves through purchasing lists or other means? (I.e. go through the phone book, collect “Christmas card” lists from friends.)
☐ Yes (1 point) ☐ No (2 points) _____

11. Do you offer incentives for first time attendees to return or become more strongly affiliated, such as a "buy-one get-one free" offer for the next show, a free admission that day for a membership, or a deeper-than-normal discount for a first time museum store purchase?

☐ Yes (1 point) ☐ No (2 points) _____

12. Do you have a system to track first time visitation in response to your prospecting?

☐ Yes (1 point) ☐ No (2 points) _____

13. Do you have a system to track repeat visitation (at least the second visit) by new prospects?

☐ Yes (1 point) ☐ No (2 points) _____

Total Score Part 3 _____

- ☒ 13 points = Bravo! Your organization has put in place the structures and systems which are key building blocks of audience development and retention.
- ☒ 14-16 points = You are getting there. Place emphasis on systems and structure, to secure and structure audience development within your organization.
- ☒ More than 16 points = Make it a top priority to address structure, systems and operations as a foundation for audience development.

PART 4. PROGRAMMING

1. Is an understanding of your target market, its size and segment of the community, fundamental to your programming decisions?
☐ Yes (1 point) ☐ No (2 points) _____
2. Do you program to attract specific and targeted new audiences, such as families, people who have never come before, young singles, teens, etc.
☐ Yes (1 point) ☐ No (2 points) _____
3. Do you regularly seek audience feedback concerning programming, and what they would like to see/hear?
☐ Yes (1 point) ☐ No (2 points) _____
4. Do you respond to audience feedback or communicate in some way to your members, attendees and ticket buyers how you have programmed in response to the community?
☐ Yes (1 point) ☐ No (2 points) _____

Total Score Part 4 _____

- ☒ 4 - 5 points = Bravo! Your organization has developed a great process for involving your audience and prospective audience interests and potential interests in your programming design.
- ☒ 6 - 7 points = You are getting there. Consider how you can better involve your audience in programming planning.
- ☒ 8 points = Make it a top priority to address structure, systems and operations as a foundation for audience development.

PART 5. PLACE

1. Is your facility clearly marked as your performance/exhibition "home" with signs, or banners, lights, etc. so your community knows where to find you and feels comfortable coming through the door?
☐ Yes (1 point) ☐ No (2 points) _____
2. Is your "year round" or office/operations/rehearsal home visible, easy to find and accessible within your community, so people know where to find you?
☐ Yes (1 point) ☐ No (2 points) _____
3. Is your Web site easy to find and accessible, linked effectively to other logical sites and marketed effectively?
☐ Yes (1 point) ☐ No (2 points) _____
4. Do you have a permanent, easy to find, accessible box office or information booth/place in your community so people can find information about your organization and buy tickets?
☐ Yes (1 point) ☐ No (2 points) _____

5. Do you fully strive to meet ADA access guidelines and make it easy for people with disabilities to attend?
☐ Yes (1 point) ☐ No (2 points) _____
6. Do you have convenient parking?
☐ Yes (1 point) ☐ No (2 points) _____
7. Is your facility attractive, and considered a pleasant destination by members of your community?
☐ Yes (1 point) ☐ No (2 points) _____
8. Do you offer appropriate "creature comforts" such as enough lobby or gallery seating, beverages/food, and accessible restrooms?
☐ Yes (1 point) ☐ No (2 points) _____
9. Do you have "greeters" (not just security guards) on hand to offer assistance, give direction to seats or exhibits, and welcome people?
☐ Yes (1 point) ☐ No (2 points) _____

Total Score Part 6 _____

- ☒ 9 points = Bravo! Your facility or facilities are an audience development asset! Your organization has developed a great process for involving your audience and prospective audience interests and potential interests in your programming design.
- ☒ 10 - 13 points = You are getting there. Consider how you can do more to make your location(s) a year-round asset in audience development.
- ☒ Over 13 points = Make it a top priority to address facility issues as a foundation for audience development.

PART 6. PARTNERSHIPS

1. Has your organization identified and worked with community organizations to meet mutual community service and audience development goals?
☐ Yes (1 point) ☐ No (2 points) _____
2. Do you annually offer programs/services for educators, community leaders, and/or social service groups and other groups in your community, for example offering special programs, tickets/passes or other ways to help them use your organization as a partner?
☐ Yes (1 point) ☐ No (2 points) _____
3. Do you regularly make your organization, your programming or facility available on behalf of other community causes?
☐ Yes (1 point) ☐ No (2 points) _____
4. Does someone represent your organization via membership in civic leadership groups such as the Chamber of Commerce, downtown planning or community economic development?
☐ Yes (1 point) ☐ No (2 points) _____

Total Score Part 7 _____

- ☒ 4 points = Bravo! Your organization has developed a strong “civic leadership” role in working with schools and civic organizations.
- ☒ 5 - 6 points = You are getting there. Consider how your organization can take a more consistently active role in community education and civic life.
- ☒ Over 7 points = Make it a top priority to strengthen your organization’s role in partnering with schools, educators and civic organizations.

PART 7. COMMUNICATIONS, DIALOGUE, MESSAGE AND IMAGE

1. Does your organization send well-written and complete press releases in advance of all programs and events to all print and electronic media in your region according to the schedule of each?
☐ Yes (1 point) ☐ No (2 points) _____
2. Does your organization send quality-produced PSAs timed in a variety of formats to all radio stations in your region?
☐ Yes (1 point) ☐ No (2 points) _____
3. Does your organization know and work effectively with reporters and announcers to provide "advance" coverage of your events on a regular basis?
☐ Yes (1 point) ☐ No (2 points) _____
4. Do you post attractive, complete posters, (real and virtual) in all possible locations throughout your geographic area in advance of each event?
☐ Yes (1 point) ☐ No (2 points) _____
5. Do you annually (or more often) mail season flyers, calendars and/or membership packages to all current and past ticket buyers/members/subscribers?
☐ Yes (1 point) ☐ No (2 points) _____
6. Do you send postcards, e-mail letters or other "quick reminders" to past attendees in advance of events?
☐ Yes (1 point) ☐ No (2 points) _____
7. Do you capture the names of attendees and enter them into your database for follow-up correspondence and prospecting?
☐ Yes (1 point) ☐ No (2 points) _____
8. Do you send follow-up cards, notes or e-mails to invite repeat visits, membership, or contributions?
☐ Yes (1 point) ☐ No (2 points) _____
9. Do you send mail or electronic newsletters or an annual information bulletin to everyone on your current and prospecting list?
☐ Yes (1 point) ☐ No (2 points) _____
10. Do you have an information telephone line and/or Web sign-in page, where people can get information and also leave their names/addresses to get on your mailing list?
☐ Yes (1 point) ☐ No (2 points) _____
11. Do you use social events separate from your performances/exhibitions, (i.e. an annual open house) to "welcome" people who haven't come before and share information on your season/events?
☐ Yes (1 point) ☐ No (2 points) _____

12. Do you create social events/opportunities for people to come to your facility/programs around their interests/interest groups (i.e. after-work social hour, parents with young children, seniors, etc.)?
☐ Yes (1 point) ☐ No (2 points) _____
13. Do you easily make it possible for people to get involved in your organization, through focused activities/groups, volunteer clubs, etc.?
☐ Yes (1 point) ☐ No (2 points) _____
14. Does your organization consistently convey the image you want, through all communications, visuals, events and programming?
☐ Yes (1 point) ☐ No (2 points) _____
15. Does your community think of your organization and equate attending with "quality experience?"
☐ Yes (1 point) ☐ No (2 points) _____
16. With fun and enjoyment?
☐ Yes (1 point) ☐ No (2 points) _____
17. With relevant programming?
☐ Yes (1 point) ☐ No (2 points) _____

Total Score Part 7 _____

- ☒ 17 points = Bravo! Your positioning, image and communications are outstanding! Keep it up!
- ☒ 18-26 points = You are getting there. Keep working on all communications, your image and positioning in your community.
- ☒ Over 26 points = Make it a top priority to strengthen your organization's work in these areas, to strengthen your presence and position in your community.

TOTALS

Add up your total score from parts 1 - 7

Score Part 1 _____

Score Part 2 _____

Score Part 3 _____

Score Part 4 _____

Score Part 5 _____

Score Part 6 _____

Score Part 7 _____

Total Score _____

SCORING

- ☒ If your total score is below 65, congratulate yourselves. Concentrate on refining what you are now doing; work to enhance your current efforts through your audience development plans.
- ☒ If your total score is 65-90, keep at it. You should select two or three key priorities for the next year, and concentrate on building strength in these areas, while maintaining what you are already doing and carefully planning for new audience development initiatives. .
- ☒ If your total score is over 90, make audience development your top organizational priority for staff and volunteers.

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PART V: IDEAS FOR AUDIENCE DEVELOPMENT

ORGANIZATIONAL CHANGE: ALIGNING GOALS AND PRACTICES TO EXPAND AUDIENCES

Audience development is easy. Yes, easy. It begins with knowledge of the market, targeting the public you want to serve, and then aligning everything you do to win them.

But oh, that “alignment” process – that’s where it gets hard. Alignment is, in our view, the major internal challenge and goal for all who seek to build audiences.

In the Rand Corporation’s “New Framework for Building Participation in the Arts” study, conducted for the Wallace-Reader’s Digest Funds, the challenge is bluntly stated: organizations “must determine how participation building efforts fit with their overall purpose and mission, their available resources, and the community environment in which they operate. In other words, organizations must take an integrative approach to building participation that:

- ❖ Links participation-building activities to core values and purpose through goals chosen to support that purpose;
- ❖ Identifies clear target groups and bases its tactics on good information about these groups;
- ❖ Clearly understands both the internal and external resources that can be committed to building participation; and,
- ❖ Establishes a process for feedback and self-evaluation.

Your organization can use the research provided through the Montana Survey as solid information on the values and views of current and potential audiences, and to move

organizations forward in responding. By using the diagnostic tool in this work kit, your organization can begin the process of identifying whether audience goals align with core values. Resources, however, are tougher to obtain. But without the commitment of resources to implement long-term as well as immediate audience development tactics, organizations keep facing the same nearly insurmountable challenges. The old saying that a budget is the clearest distillation of a strategic plan holds true: it takes budgeting resources (in-kind as well as real dollars and time) to support audience development.

If your organization is going to make one change – just one change – to further the success of its audience development plans, it should be to think about “investment” in long-term audience development and organizational positioning. That’s the resource allocation (time, in-kind and financial) you need to prospect to those new, deepened or diversified targeted audiences. Though the return on the first year’s worth of work may see little payback, the long-term prognosis is very hopeful. The more resources, obviously, the better. But even a small line item signals intent internally and externally, and moves your organization down the path toward truly developing new audiences.

BOARD DEVELOPMENT: ESTABLISHING AUDIENCE DEVELOPMENT COMMITTEES

Does your organization have a standing audience development committee? Many nonprofit arts and cultural groups have marketing committees; some have PR or communications committees, and some have advocacy committees. But not audience development. Why not?

Developing audiences — the business of deepening the connections and relationships that individuals who already participate have with your organization, diversifying the face of our audiences to more completely reflect our communities, and expanding our overall audience size — is fundamental to the success of all cultural organizations. Yet it rarely gets the attention it needs at the board level. A modest proposition: change the name and job description of the board's marketing or PR committee to the audience development committee. Boards are responsible for policy and direction: challenge this committee to evaluate the research concerning your current and potential audiences and your desired target audience, and how to align your organization goals and resources accordingly. You'll be amazed at the difference this makes in your institution's approach to overall strategic planning, and to building an organization-wide approach to marketing that looks to the future, not simply to immediate tactics.

PLANNING FOR AUDIENCE DEVELOPMENT

Just what is "audience development?" It is more than expanding the size of your audience. In fact, it may be more important to deepen your audience than to expand it. We know from nationwide studies that arts and cultural organizations need to work hard at gaining loyalty and ownership from a core group of committed followers. Those "owners" who feel closely connected are going to be the ones who pay admission, volunteer, become members, encourage their friends to get involved. That group is even more important in smaller communities than in large metro markets. They are going to start the "word of mouth" marketing that is essential to expanding audiences. They are the secret to success.

That means that time spent on building relationships with existing audience members is

every bit as important — if not more important — than finding new attendees. How do you build those relationships? There are simple approaches such as capturing names of visitors and sending them follow-up notes or letters, or simply including a personal note when filling a ticket order to let people know how much you value their participation.

What about inviting a group to a roundtable discussion, to give your organization feedback on your programming, your communications and your education or outreach programs? What about asking them how they'd like your organization to reach out to and involve newcomers? By giving your audience the chance to give input, you build relationships. That leads to greater loyalty and involvement.

ARTS AND CULTURE: THE CENTER OF COMMUNITY

Since September 11, 2001, many arts organizations nationwide have found themselves serving as gathering places, true community centers where people can connect with their neighbors and renew a sense of place. Yes, it has been a volatile time as well, with some organizations finding few people in line to buy tickets. But others — particularly in smaller communities — are being successful in communicating a message to their communities of what museums, historical societies, performing arts organizations, and youth arts groups mean to all of us, now more than ever.

Robert D. Putnam, in his book *Bowling Alone*, talks of rebuilding community "social capital" through the arts and culture: "Let us find ways to ensure that significantly more Americans will participate in (not merely consume or 'appreciate') arts activities from group dancing to songfests to community theater to rap festivals. Let us discover new ways to use the arts as a vehicle for convening diverse groups of fellow citizens...Many of these activities produce great

art, but all of them produce great bridging social capital – in some respects an even more impressive achievement.”

Putnam’s words, and the need for community touchstones in these post 9-11 days should help us all think about audience development from a larger perspective. What does the community need? What do people need from our arts and cultural organizations? What context, what relevance, and what meaning can we offer? How can we invite, nurture and build a shared sense of community? These questions, too, are at the heart of an audience development diagnostic and planning process.

WHY DOES A GOOD AUDIENCE DEVELOPMENT PLAN LOOK LIKE A GREAT ORGANIZATIONAL PLAN

The first part of consultation with any cultural organization that wants to address audience development is a general diagnostic such as found earlier in this workbook. During that process it is important to try to learn as much as possible about why the organization is “stuck” – as is often the case – at a certain size or type of audience. Organizations are frequently confronted with problem statements such as: “We can’t seem to get a younger audience,” or “We have difficulty getting new members.” The problem may be the most fundamental of all: the need to sell more tickets. Or it may be “deepening” the relationship of existing attenders – transforming them into members and contributors. If your organization faces issues such as this, you might want to try a planning process of your own.

Typically, there are deeper organizational planning issues that need to be addressed before any new audience development strategy can be effective. Often, what’s behind the problem is that the organization has no clear-cut goals or has

many unanswered questions about what it is trying to be and whom it wants to win as members or attendees. So before you can do much more than apply the standard marketing toolkit and provide some short-term fixes, you’ll need to get to the real work, something that sounds like audience development planning but is just as much organizational planning.

Why is audience development planning so important? With an understanding of the desired audience and audience goals, it is possible to build a coherent approach to reaching new audiences and consolidating strengths with core audiences. It is possible to prioritize programming or educational goals. And certainly, it is easier to plan expenditure decisions.

Research is the first step. It reveals the core audience, and the opportunity audience – the potential new audience – so organizations can assess the costs and requirements to sell more tickets, transform ticket sales into memberships and contributions, and build more community presence. Research tells us about how the organization is perceived by its core audience and its potential audiences alike.

The smart organization takes this research to heart, far beyond the task of “marketing.” It is usually obvious which organizations have leaders who are attuned to a “knowledge organization” mode of work, because they use the research as a catalyst to get people organization-wide involved in discussion about the institution’s overall goals, vision, strengths and weaknesses. It is the organization that involves its entire team in focusing on how to be relevant to the community. For many nonprofit arts organizations, thinking about a desired audience is new. For organizations in smaller and more rural communities, it might even seem silly, from the vantage of assuming you know all there is to know about the community your serve.

Sometimes, research is a matter of open-ended dialogue with your community. How to start such a dialogue? Try a simple but consistently challenging approach: ask your staff and board to define audience success now, and five or 10 years in the future. That one question demands focused thinking on programming goals, competition, audience demographics and size, core and newly developed audience segments, members and donors, reputation and name recognition, geographic reach, affiliation and depth of relationship with constituents, costs, and rewards.

With that thinking completed, the organization can develop measurable goals, and a good old-fashioned marketing plan. It can build teams and strategies. It can align its staff, volunteers, board, and financial resources to reach goals.

ELEMENTS OF AN AUDIENCE DEVELOPMENT PLAN

Internal, organization-wide process to evolve the organization to become “audience responsive” throughout all it does; building consensus through defining “audience success;” identifying long-term audience position vision and goals.

1. Conducting and/or using research as a catalyst for overall strategic decision-making and team-building, affecting change in culture.
2. Identifying target audience segments, setting overarching goals, relating the organization’s programming and practices to the target audience segments.
3. Convening teams to shape elements of the audience development plan, as addressed across everything the organization does, beginning with programming.
4. Creating communications and marketing strategies to broaden, deepen, and diversify the audience.
5. Budgeting to support the strategies.
6. Establishing benchmarks for monitoring overall progress.

ADDENDUM

ORGANIZATIONS INTERVIEWED FOR SURVEY RESEARCH

Montana

Art Museum of Missoula
Montana Storytelling Roundup, Cut Bank
Creative Arts Center, Eureka
Big Horn Arts and Crafts, Hardin
The Myrna Loy Center, Helena Presents
Helena Symphony Society
Little Rockies Arts Association, Malta
Sweet Pea Festival of the Arts, Bozeman
The People's Center, Pablo
CM Russell Museum, Great Falls
Mother Lode Theatre, Butte
Montana Ballet Company, Bozeman
Northern Plains Indian Craft Association, Browning
Sidney Performing Arts Council

Other States

Appalshop, Whitesburg, KY
Arts for All, OH
Center Stage, Biloxi, MS
Fergus Falls Center for the Arts, Fergus Falls, MN
Litchfield Performing Arts, Litchfield, CT
Methow Valley Music Festival Association, Mazama, WA
Mississippi Cultural Crossroads, Claiborne County, MS
Tohono O'Odham, Southern Arizona

MONTANA ARTS COUNCIL

PUBLIC OPINION TELEPHONE POLL

INTRODUCTION EXAMPLE

Good morning / afternoon/evening.

May I please speak to the male or female head of the household?

My name is _____. I am calling from ArtsMarket, a Montana owned research firm in Bozeman.

Let me assure you that I am not selling anything or asking for a contribution.

We are conducting a brief telephone survey of Montana residents for the Montana Arts Council, our state arts agency, regarding arts and cultural participation in Montana.

You don't need to have any special knowledge about the arts – we are just going to ask for your opinions and ask a few simple questions about what you like to do in your free time.

Are you age 18 or over? IF NO, TERMINATE INTERVIEW.

Are you a Montana Resident? IF NO, TERMINATE INTERVIEW.

The survey will take about 5 minutes.

		Attend		Inclined		Disinclined
I	ROTATE	In the past 12 months, have you attended or participated in...		Will you attend or participate in the next 12 months or so?		
	<i>Sports</i>	NO	YES→	YES	MAYBE	NEVER
	<i>Church</i>	NO	YES→	YES	MAYBE	NEVER
	<i>Civic Activities</i>	NO	YES→	YES	MAYBE	NEVER
	<i>Outdoor Recreation</i>	NO	YES→	YES	MAYBE	NEVER
	<i>School Activities</i>	NO	YES→	YES	MAYBE	NEVER
	<i>Volunteer Work</i>	NO	YES→	YES	MAYBE	NEVER
Always LAST	<i>Arts and cultural activities</i>	NO	YES→	YES	MAYBE	NEVER

What else do you participate in? _____

II	ROTATE On a scale of 1 to 5, 1 means NOT AT ALL and 5 means VERY MUCH, please tell me to what extent the following aspects of an arts experience are attractive to you?	Not at all Attractive	A little	A fair Amount	Much	Very Much	DK
	Seeing friends and neighbors	1	2	3	4	5	X
	Having fun	1	2	3	4	5	X
	The community benefit	1	2	3	4	5	X
	Trying something new	1	2	3	4	5	X
	Experiencing other cultures	1	2	3	4	5	X
	Escape routine	1	2	3	4	5	X
	Special event	1	2	3	4	5	X
	The quality of program or offering	1	2	3	4	5	X
	A rare opportunity (i.e. touring performance or show)	1	2	3	4	5	X
	Sharing an event as a family	1	2	3	4	5	X

III	ROTATE On a scale of 1 to 5, 1 means NOT AT ALL and 5 means VERY MUCH, please tell me <u>how much</u> the following would influence your decision to attend more arts events.	Not at all	A little	A fair Amount	Much	Very Much	DK
	Personal interest in the material itself.	1	2	3	4	5	X
	Opportunity for social interaction	1	2	3	4	5	X
	Interest in learning more about the arts.	1	2	3	4	5	X
	Accompanying a friend or family member	1	2	3	4	5	X
	Education and enrichment	1	2	3	4	5	X
	Publicity surrounding the event	1	2	3	4	5	X
	Desire to express yourself artistically	1	2	3	4	5	X
	Community responsibility	1	2	3	4	5	X
	Civic pride	1	2	3	4	5	X
	Family oriented	1	2	3	4	5	X
	Knowledge of the subject material	1	2	3	4	5	X
	The chance to hear / see something special	1	2	3	4	5	X
	The quality / reputation of the performance / artist	1	2	3	4	5	X
	Consistent year-round schedule available	1	2	3	4	5	X

IV	What specific information source do you use most often when seeking information on arts and cultural activities in your area ? For example, what radio station, or newspaper, or word of mouth or website, etc.	<div style="border: 1px solid black; height: 40px; width: 100%;"></div>
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V	ROTATE <i>On a scale of 1 to 4, 1 means POOR and 4 means EXCELLENT, please tell me how you rate arts and cultural offerings in your area.</i>	Poor			Excellent	DK
	Publicity	1	2	3	4	X
	Management	1	2	3	4	X
	Quality	1	2	3	4	X
	Entertainment Value	1	2	3	4	X
	Relevance to my life	1	2	3	4	X
	Benefit to the community	1	2	3	4	X
	Family orientation	1	2	3	4	X
	Informative	1	2	3	4	X
	Engaging	1	2	3	4	X

(ROTATE THE ORDER OF PRESENTATION FOR SECTIONS VI AND VII i.e. VI comes first one time and VII comes first the next time)

VI	<i>On a scale of 1 to 5, 1 means NOT AT ALL and 5 means VERY MUCH, please tell me how much you value the following</i> <i>How much do you value the following aspects of your community ...</i>	Not at all	A little	A fair Amount	Much	Very Much	DK
	Historic Preservation	1	2	3	4	5	X
	Economic Development	1	2	3	4	5	X
	Community Events	1	2	3	4	5	X
	Schools and Education Programs	1	2	3	4	5	X
	Business Associations	1	2	3	4	5	X
	Arts and Cultural Opportunities	1	2	3	4	5	X
	Recreation Opportunities	1	2	3	4	5	X
	Church Activities	1	2	3	4	5	X
	Civic Activities	1	2	3	4	5	X
	Environmental Preservation	1	2	3	4	5	X

VII	<i>On a scale of 1 to 5, 1 means NOT AT ALL and 5 means VERY MUCH, please tell me how much you feel the arts contribute to these aspects of your community?</i>	Not at all	A little	A fair Amount	Much	Very Much	DK
	Historic Preservation	1	2	3	4	5	X
	Economic Development	1	2	3	4	5	X
	Community Events	1	2	3	4	5	X
	Schools and Education Programs	1	2	3	4	5	X
	Business Associations	1	2	3	4	5	X
	Arts and Cultural Opportunities	1	2	3	4	5	X
	Recreation Opportunities	1	2	3	4	5	X
	Church Activities	1	2	3	4	5	X
	Civic Activities	1	2	3	4	5	X
	Environmental Preservation	1	2	3	4	5	X

VIII DEMOGRAPHICS

These last few questions are for research purposes and will be reported in summary only.

	<i>So that we can best serve your neighborhood, may we have your zip code?</i> _____
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	<i>So we can understand the barriers and motivations of families with children, how many children under 18 are in your household?</i>	# _____
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45	<i>So that we can ensure that this research is representative of all of Montana, what is your ethnicity? (Read list if necessary)</i>	
	1	African American
	2	Asian
	3	White
	4	American Indian, or Alaskan Native
	5	Pacific Islander
	6	Another race
	0	REFUSED

	<i>What was the last level of school you completed? (Read list if necessary)</i>	
	1	Less than High School
	2	High School diploma or GED
	3	Some college or technical school
	4	College graduate
	5	Post college graduate
	0	REFUSED

	<i>So we can be sure we are meeting all of the needs of every income group, what is your total annual household income from all sources before taxes?</i>	
	1	Less than \$30,000
	4	\$30,001-\$50,000
	7	Over \$50,001
	0	REFUSED

	<i>How long have you lived in Montana?</i>	# _____	
	<i>Do you live in Montana full-time?</i>	YES	NO

	<i>What is your age?</i>	# _____			
	<i>How many people live in your household?</i>	# _____			
	<i>Are you employed full time, part time, not employed or retired?</i>	Employed part-time	Employed Full-time	Not Employed	Retired
	<i>Indicate gender by voice</i>	Male		Female	

Thank you for your time and attention. Your participation in this survey will greatly help The Montana Arts Council identify the arts and cultural interest and participation patterns of Montana' residents.

